

September/October 2019  
Volume 45, Number 2



A Publication of  
National  
Stereoscopic  
Association, Inc.

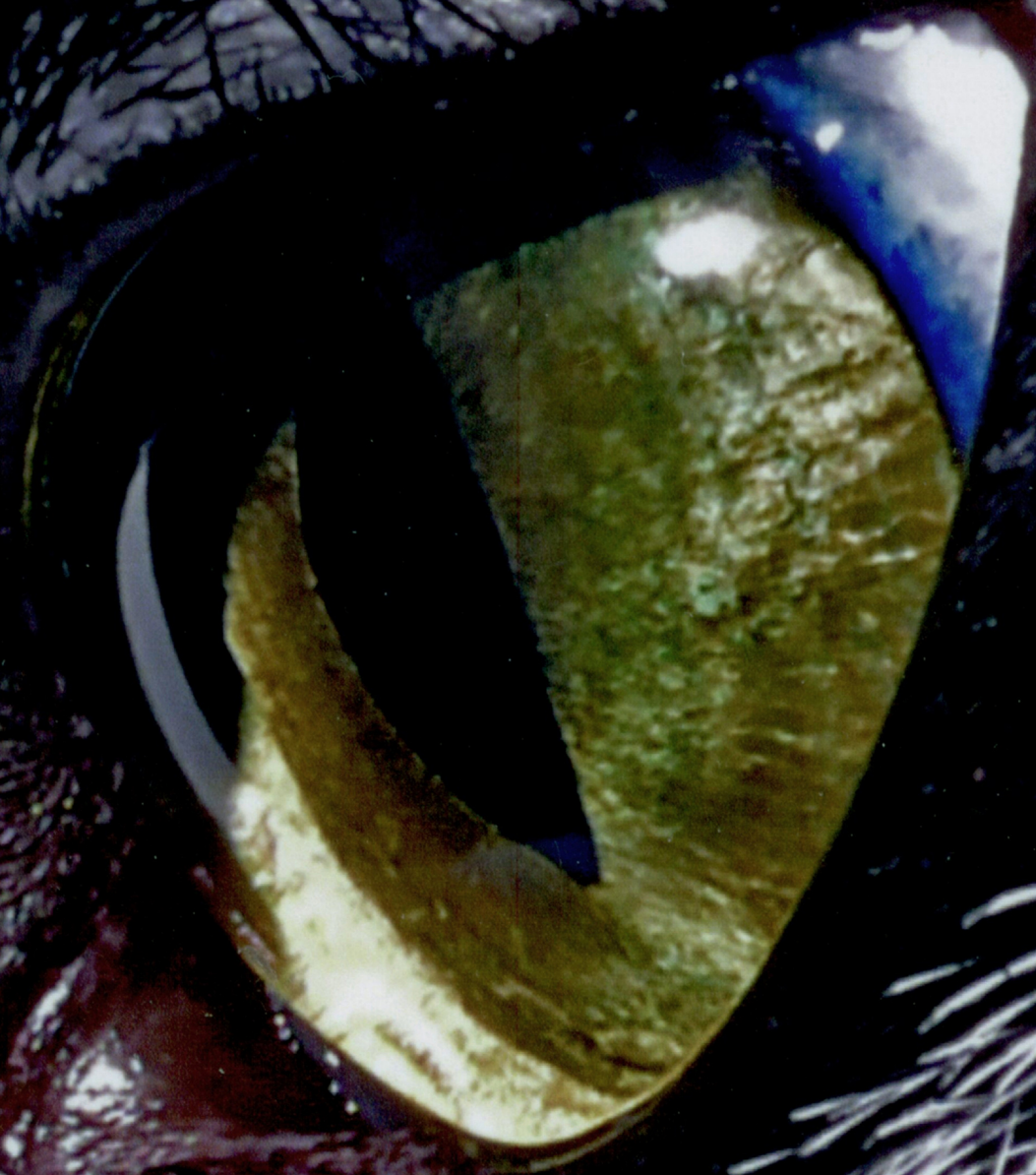
3-D Imaging Past, Present & Future

# STEREO WORLD

**3D-Con 2019**  
Part 1

**Stanley  
Julius  
Morrow**

**Fenton  
Crimea  
Views**





# '50s Flavored Finds

A taste of the late '40s through the early '60s found in amateur stereo slides

by Mark Willke

## Window Violations at Grass Mountain

**W**arning: eye strain ahead! But I couldn't resist running this trio of views that were apparently taken on Grass Mountain. A search shows a Grass Mountain near Washington state's Mount Ranier, and since the photographer was from that general area, I'm guessing it's the same place.

The structure in the photos was likely a fire lookout tower, and it was looking pretty rickety in the 1950s when these views were taken. So it's not surprising that there is apparently no tower there now. It sounds like there is a dramatic view from the mountain peak though, so the only mystery is why there were no images in this grouping that show that view!

But the legs and feet hanging over family members below sure make for some dramatic 3-D views! 📷



*This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.*

*If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to [strwld@teleport.com](mailto:strwld@teleport.com). If the subject, date, location, photographer or other details about your image are known, please include that information as well.*

*As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.*



# STEREO WORLD

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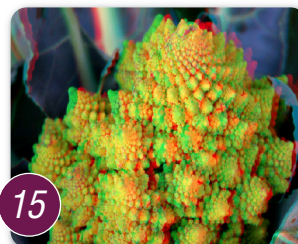
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**Front Cover:**  
Best of Show winner in the 2019  
Stereoscopic Society of America  
Exhibition at 3D-Con in Akron  
was "Eye See" by Andrea Shetley.

**Back Cover:**  
Morrow's Gallery kiosk displaying  
stereos to all who pass by,  
from "Stanley Julius Morrow,  
Frontier Photographer of the  
Dakota and Montana Territories"  
by Lynn Marie Mitchell  
(Neg. No. 356).



## The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

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New members receive a plastic lorgnette viewer.  
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Pans stacked in the galley of the sunken HMS Terror look ready to use except for some missing handles.  
(Video: Parks Canada)

## Inside the Terror

In SW Vol. 40 No. 3, Paul Fleming's article "Arctic Artifacts – Lt. Cheyne's Stereos of the Franklin Expedition Relics" appears on page 16. It includes the story of the Franklin Expedition's loss in the ice

minute, Workshops Co-Chair George Themelis invited the already gathered crowd to stay and discuss the problem among themselves. Beyond offering some basic encouragement and having people pass the microphone around, he needed to do little direction of the conversation, which filled the time of the original workshop and brought up some interesting suggestions. Among them was more use of on-

line services like Meetup to promote events. 📺

Steve Kiesling, holding the microphone, comments on ideas for encouraging membership growth in 3-D clubs while George Themelis, right, listens during an ad hoc workshop at 3D-Con 2019.



# Editor's View

## Comments and Observations

by John Dennis

of two ships, the *HMS Erebus* and the *HMS Terror*. Sunken remains of the *Erebus* had been found in 2014, and a sequential stereo of the deck, extracted from a remote underwater Parks Canada video, can be seen on page 2 of Vol. 40 No. 3. In 2016, the *HMS Terror* was found on the sea bed near King William Island.

Recently, video from a remotely operated vehicle (ROV) taken inside the *Terror* was released by Canadian researchers. The cold, dark water and a layer of silt has preserved much of the wreck and its contents, including artifacts like maps, logs and scientific instruments. The ROV explored 20 cabins and compartments, revealing material for years of future study. As with the 2014 video from the *Erebus*, a sequential stereo pair was extracted to add at least one more stereo to imagery of artifacts from the Franklin Expedition. Bits of silt or debris float through most of the ROV video footage, but somehow a few frames in the galley were clear enough for viewable 3-D. See [tinyurl.com/y2d9qjlb](http://tinyurl.com/y2d9qjlb).

## A Workshop Saved

The workshops at 3D-Con 2019 were popular and informative, including one that nearly didn't happen. When the presenter for a workshop on finding and keeping new members for struggling 3-D clubs was unable to attend at the last

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## National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.



# Gordon D. Hoffman

## 1937–2019

**N**SA Founding Member Gordon D. Hoffman passed away August 10th at Hospice of Hope in Fond du Lac, Wisconsin. He was a board director for the first seven years of our organization and played a key role in helping organize NSA's first annual meeting held in Columbus, Ohio, at the Old Southern Hotel in 1975.

Known as "Stereo Collector Extraordinaire," Gordy was passionate about 3-D photography. It was not uncommon for him to be up at night at conventions until 3-4 am in the morning with whoever was willing to share stories about collecting and fantasies regarding stereo. And collect Gordy did!

Following in the William Darrah's footsteps, Gordy along with George Allen and Ed Burchard collected stereo photographs long before NSA was formed and their collections were extensive. But it was Gordy who had "STEREO MANIA" and he was proud of it. Views from his collection were extensively used to salt early issues of *Stereo World* to attract attention about the significance of stereo photography and attract new members. He also played a leading role with forming the Exhibit Committee at NSA's annual convention.

Early on with help from John Waldsmith who provided matching Kodak Carousel Slide Projectors, Gordy produced a program on the American Civil War based on his collection that was shown in stereo and accompanied with music. It was outstanding and helped plant the seed for the formation of NSA's Stereo Theater that is now an important part of our annual convention.

He also made stereoviews, including one shown here of a favorite subject, trains.

Gordy served as NSA President from mid 1991 thru mid 1994 and in 1995 deservedly received the Robert and Lois Waldsmith Award for meritorious and extraordinary commitment of time and effort to NSA. In 2010 he received an Honorary Lifetime Membership award for long, dedicated service to NSA.

A favorite memory is when Gordy with a large rented truck stopped overnight at our house on the way back to Wisconsin from New Hampshire in 1974 after purchasing the Ray Walker Collection. We were living in a rented duplex at the time. The following morning and afternoon was spent looking through

thousands of stereoviews. It was then that I acquired my first Muysbridge view: 1485-Reflection of Tutokanula in the Merced.

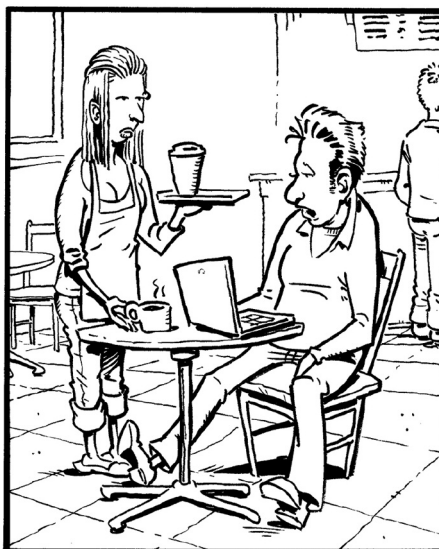
Gordy went on to purchase many more collections, keeping what he needed and selling the rest at NSA Trade Fairs. That plus being an

(Continued on page 31)

Gordon Hoffman Holding Stereo World Vol. 2 No. 2, May/June 1975 containing his "The Presidents" article, the first of three in his Stereo Celebrities series. Detail from No. 030, "A Second Century of Stereoscopic Views" © N. M. Graver, taken at the first Annual Meeting of the National Stereoscopic Association, Southern Hotel, Columbus, Ohio, May 1975.

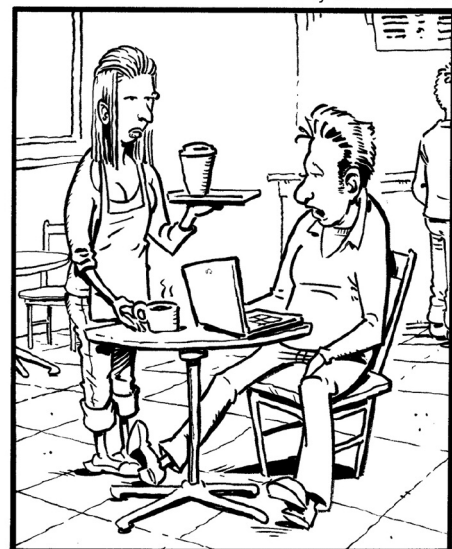


### GONE MADDD



"I WAS GOING TO ORDER SOMETHING TO EAT, BUT AFTER SEEING THE 3-D VIRTUAL REALITY TOUR ON THIS RESTAURANT'S WEBSITE THE KITCHEN GRAPHICS STILL HAD A LOT OF BUGS TO WORK OUT."

by AARON WARNER  
3-D by Charles Barnard



"I WAS GOING TO ORDER SOMETHING TO EAT, BUT AFTER SEEING THE 3-D VIRTUAL REALITY TOUR ON THIS RESTAURANT'S WEBSITE THE KITCHEN GRAPHICS STILL HAD A LOT OF BUGS TO WORK OUT."

www.cartoonistsforhire.com



# 3D-Con 2019

## Part 1

by John Dennis

A total of 209 people attended all or part of 3D-Con 2019, July 30 to August 5 in Akron, Ohio. Some members had wondered about a second 3D-Con in the same state, just a few miles down the road from the site of the previous year's event. But the same skilled and experienced team also brought this one off in style, providing an enjoyable and informative event that impressed and delighted all who attended.

In fact, having more than one consecutive NSA convention in the same state is old news for Ohio, where five NSA conventions were held in nearby Canton from 1977 through 1981 at the Canton Art Institute. Accommodations for people attending those first NSA conventions were less than ideal, relying on Canton area motels from which members had to get themselves to the Art Institute and find places to eat on their own.

The situation in 2019 could hardly have been more different. The Hilton Akron/Fairlawn provided both comfort and easy access to all 3D-Con events within a few steps, as well as great meals at their award-winning Beau's Grill restaurant. If anything, the challenge was to find ways to eat *less*, considering the tempting menu and lack of any on-site smaller cafe or snack bar.

More than any reaction to a second Ohio venue, a significant percentage of the reduced attendance compared to 2018 may have been due to the unavoidably close date of the Aug 20-26 ISU congress in Lubeck, Germany, which many NSA members from both the U.S. and other countries opted to attend.



*The Special Recognition Award plaque for the late Richard C. Ryder, destined (along with his collection) for Gettysburg College, where he met William C. Darrah and became interested in stereoviews.*

### NSA Awards Banquet

This year's ceremonies were attended by 113 people who enthu-

*Keystone No. 2522, "The Rope Bridge, Carrick-a-Rede, Ireland" is from the Vintage category winning NSA Card Competition exhibit "Views of the UK" by Barbara Gauche. Early versions of the bridge in County Antrim, Northern Ireland date from 1755, and it had become a tourist attraction by the time this view was taken. (The current bridge is far more substantial.)*





2019 3D-Con

2019 3D-Con

AKRON AKRON

July 30<sup>th</sup> - August 5<sup>th</sup>

July 30<sup>th</sup> - August 5<sup>th</sup>

siastically applauded those honored as each award and recipient was named. (Unlike last year's unique venue in a hotel atrium, the 2019 event was back in a "regular" banquet room—less novel, but with better acoustics.) 3D-Con Co-Chair Bar-

bara Gauche announced the winners of the NSA and *Stereo World* awards.

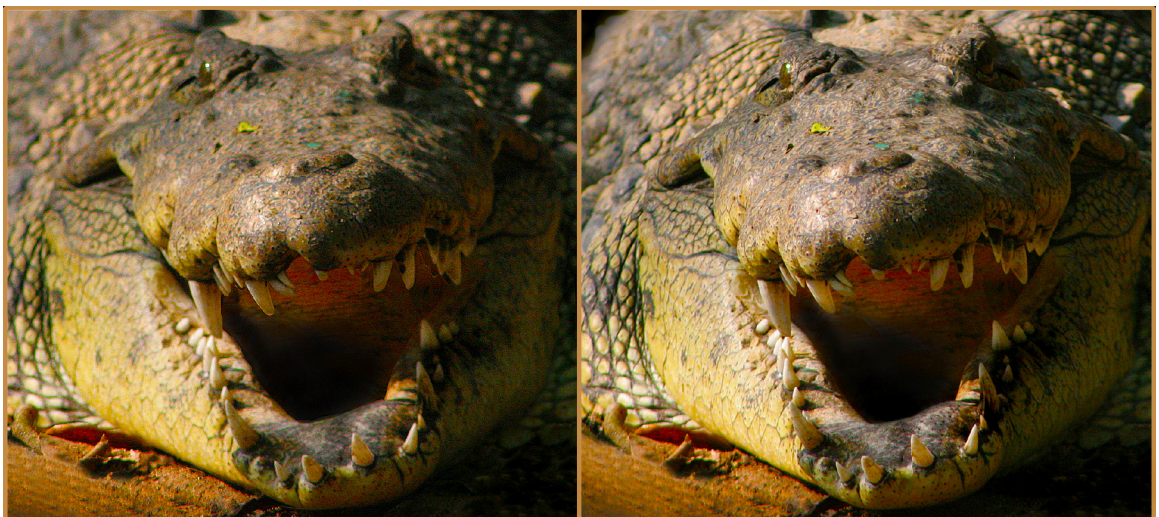
**THE WILLIAM C. DARRAH AWARD** for Distinguished Scholarship and Extraordinary Knowledge of Stereoscopy went to Ralph Reilly, who has written many well researched articles for *Stereo World*. The stereoscopic documentation of

World War One is covered in impressive detail in his several articles on the subject, which now include the aftermath of the war in "Battlefield Tourism After the Great War" published in our previous issue. He has received the Ray Zone Historical Article Award twice, in 2012 for "Giants in the Sky: Zeppelins" (Vol.

.....  
"Batface" by Robert  
Bloomberg is from his  
First Place, Tex Treadwell  
Award winning NSA Card  
Competition exhibit  
"Wildcards."  
.....



.....  
"Croc Face" is another  
wild animal portrait by  
Robert Bloomberg from  
his First Place, Tex Tread-  
well Award winning NSA  
Card Competition exhibit  
"Wildcards."  
.....



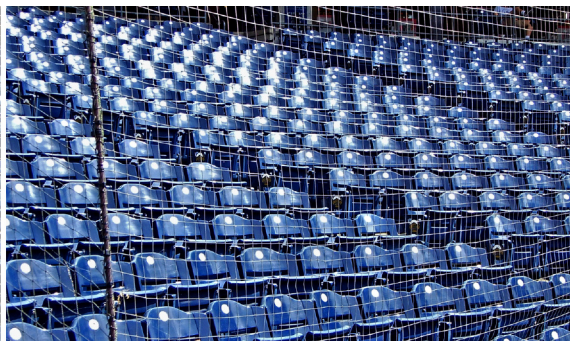
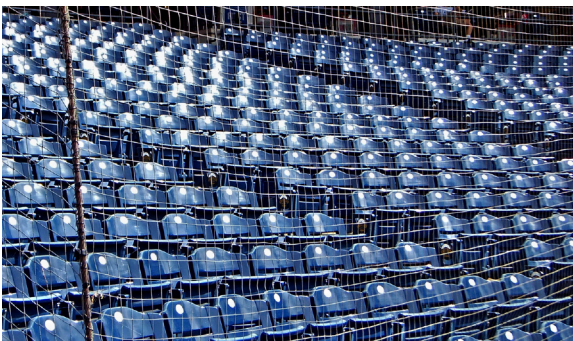




.....  
*"Strike One" by George Themelis won First place in the Tuesday Excursions category of the On-Site Competition. (The three top winners were all taken during Tuesday's excursion to the Akron RubberDucks baseball game.)*  
 .....



.....  
*"It's A Hit!" by George Themelis won Second Place in the overall On-Site Competition.*  
 .....



.....  
*"Foul Ball Protection" by Gwen Bueche won Second Place in the Tuesday Excursions category of the On-Site Competition.*  
 .....



.....  
*"Rubber Duck Bubbles" by Andrew Hurst won Third Place in the Tuesday Excursions category of the On-Site Competition.*  
 .....

37 Nos. 1&2) and in 2009 for "The Great War and the First Tanks" (Vol. 34 No. 4). He also contributed "At Gallipoli with a Verascope" (Vol. 41 No. 5) and "1915 Keystone's Phony War" (Vol. 41 No. 3). Among his extensively researched and illustrated non-WW1 articles is "George Washington Wilson, Tourists and the Mystery of Roslyn Chapel" in Vol. 44 No. 4.

**THE ROBERT M. AND LOIS WALDSMITH AWARD** for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA went to David Stark-

man of *Stereo World's* NewViews column. David received the Darrah award with Susan Pinsky in 1995 and in 2008 received the Lou Smaus Modern Article Award for "A Beginner's Guide to Digital 3-D Projection" in Vol. 33 No. 4. He took over the NewViews editor job from Linda Carter in 1980 and was a supplier of 3-D items through Reel 3-D since the early 1980s. He co-edited *Reel 3-D News* in the 1970s and 80s. David currently writes articles and tutorials for *Stereo World*, the *3-D News*, *ISU's Stereoscapy* and other newsletters. David & Susan

have provided 3-D Theater shows at 3D-Con for many years and given workshops at various conventions. David has volunteered and held several positions over the past few decades at the LA 3-D Club.

A **SPECIAL RECOGNITION AWARD** for Dedication to the NSA and Stereo Photography went to Richard C. Ryder, who passed away in April. He was the fourth recipient of the William C. Darrah Award in 1986 and received a special award in 2014. Since then he continued to provide extensive articles on a regu-



lar basis to *Stereo World*. He received the Ray Zone Historical Article Award in 2016, 2007, 2006 (HM), 2004, 2002, 2000 & 1988. Richard has 80+ articles to his credit in *Stereo World*, including his "Personalities in Perspective" series. His dedication to NSA and stereo photography has been truly noteworthy and deserving of special recognition. (See Vol. 45 No. 1 page 14.) Since Richard has no living family members, his stereo collection is going to his alma mater Gettysburg College along with the award plaque honoring a true Personality in Perspective.

## Stereo World Awards

**THE RAY ZONE AWARD** for Best *Stereo World* Article on Historical Stereoscopy went to Russell Norton for "Signor Blitz: The Master of Magic" in Vol. 44 No. 3.

**THE LOU SMAUS AWARD** for Best Stereo World Article on Modern Stereoscopy went to Lawrence Kaufman for

"Creature from the Black Lagoon Approaches 65" in Vol. 44 No. 1.

## 3D Theater Awards

Chair and projectionist Jay Horowitz announced the four winning shows in the 2019 3D Theater.

**THE PAUL WING AWARD** (Best of Show) went to Eric Drysdale for "The Man With F.E.E.E.E.T."

**BEST PROGRAM BASED ON VINTAGE MATERIAL** went to Phil Brown for "The Road to Petra."

**BEST SHOW BASED ON PHOTOGRAPHY** went to Oktay Akdeniz for "Archaeological Treasures of Turkey."

**BEST TECHNICAL ACHIEVEMENT** went to Jeff Boller for "Go Away I Like You Too Much – Behind the Scenes."

## NSA Card Competition

Chair Bill Kiraly announced the winners in this annual exhibition.

**THE VINTAGE AWARD** went to Barbara Gauche for "Views of the UK."

**FIRST PLACE, MODERN AND TEX TREADWELL AWARD** went to Robert Bloomberg for "Wildcards."

**SECOND PLACE, MODERN** went to Diego Ruiz for "The Yellowstone Journey."

**THIRD PLACE, MODERN** went to Tom Dory for "Wooden You Rather be Here."

**HONORABLE MENTIONS, MODERN** went to Barbara Gauche for "Animals" and Oktay Akdeniz for "Bugs."

## On-Site Image Competition

As last year, a separate category was provided for images taken during the Tuesday tours. John Bueche announced the winners in both categories.

**FIRST PLACE** (Tuesday Excursions) went to George Themelis for "Strike One."

.....  
*"Let's Dance" by George Themelis won First Place in the overall On-Site Competition.*  
 .....



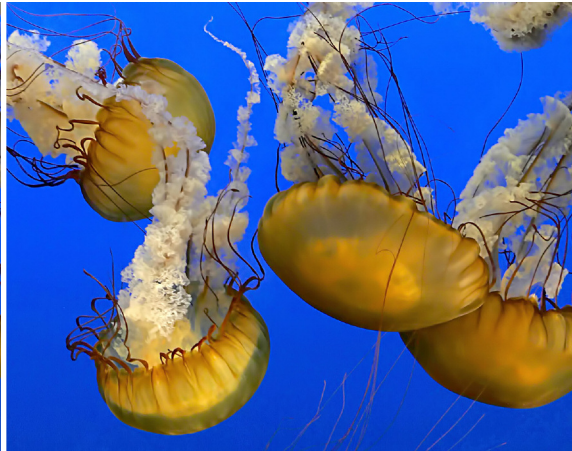
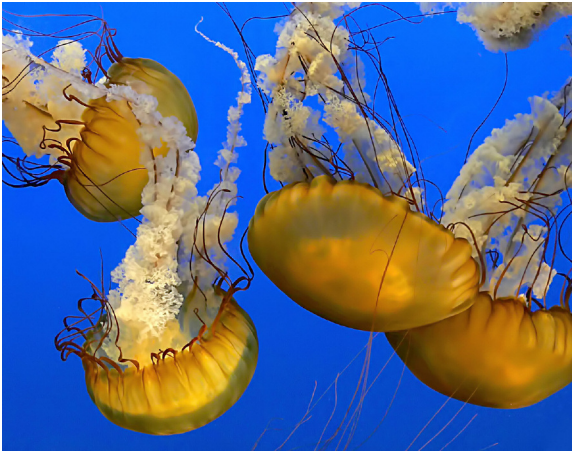
.....  
*"Here Comes the Sun" by Linda Nygren won Third place in the overall On-Site Competition.*  
 .....



.....  
 NSA President John Bueche presents Linda Nygren an OWL viewer for her 3rd Place winner "Here Comes the Sun" in the "overall" On-Site image competition during the 2019 Awards Banquet.  
 (Stereo by John Dennis)  
 .....







.....  
*"Yellow Jellyfish" by  
 George Themelis won  
 First Place in the Digital  
 Image Showcase  
 Competition.*  
 .....



.....  
*"White-knee Tarantula"  
 by Robert Bloomberg  
 won Second Place in the  
 Digital Image Showcase  
 Competition.*  
 .....

**SECOND PLACE** (Tuesday Excursions) went to Gwen Bueche for "Foul Ball Protection."

**THIRD PLACE** (Tuesday Excursions) went to Andrew Hurst for "Rubber Duck Bubbles."

**FIRST PLACE** (Overall) went to George Themelis for "Let's Dance."

**SECOND PLACE** (Overall) went to George Themelis for "It's A Hit."

**THIRD PLACE** (Overall) went to Linda Nygren for "Here Comes the Sun."

## Digital Image Showcase Competition

Co-Chair Paul Gauche announced the winning images from among the 172 entered.

**FIRST PLACE** went to George Themelis for "Yellow Jellyfish."

**SECOND PLACE** went to Robert Bloomberg for "White-knee Tarantula."

**THIRD PLACE** went to Robert Bloomberg for "Rosebud."

**JUDGE'S CHOICE** went to Takashi Sekitani for "Cherry Blossoms in 360," Jim McManus for "Doorway Dimensions," and Lawrence kaufman for "Friendly."

## Art Gallery Artist's Choice Award

Gallery Chair J. Claire Dean announced the winner of this 13th annual award, voted by participating artists in the gallery. This year's glowing plastic cube went to Chris Schneberger for his array of phantograms revealing bottles & glasses filled with various tempting drinks standing on maps.

## Workshops

Up to 17 this year from 13 last year, the five days of workshops, chaired by George Themelis and Rick Shomsky, covered a very wide range of stereoscopic interests for attentive participants in a large room next to the 3D Theater. Several presenters have provided PDF workshop notes at [3d-con.com/workshops.php](http://3d-con.com/workshops.php).

**F/8 AND BE THERE!** presented by George Themelis was based on the claimed response of famous photographer "Weegee" when asked about his secret to photographic success. The significance of his reply "F/8 and be there!" and how it applies to 3-D photography 100 years later was covered, including the use of both automatic and manual settings on digital cameras. Workshop

notes at [3d-con.com/files/Themelis-F8-BeThere.pdf](http://3d-con.com/files/Themelis-F8-BeThere.pdf).

**STEREOSCOPIC DEVIATION IN STEREO PROJECTION** presented by George Themelis discussed stereoscopic deviation: What is it, how is it expressed, how is it measured, what are the limits for comfortable stereo projection? Excessive deviation being a common problem in stereo projection, tips were provided for minimizing it either during recording, during editing and during projection. Workshop notes at [3d-con.com/files/Themelis-Deviation.pdf](http://3d-con.com/files/Themelis-Deviation.pdf).

**AN INTRODUCTION TO STEREO PHOTO MAKER** presented by Dave Comeau followed a workflow from shooting stereo photos, pairing them if necessary, formatting them, adjusting the 3-D, and producing a finished product to share with friends.

**CLOSE-UP 3-D PHOTOGRAPHY** presented by George Themelis. Traditionally, close-up 3-D photography is done by getting close to the subject and using a small stereo base. An alternative is to stay away from the subject and use a larger stereo base (twin cameras) and longer focal length lenses. The workshop discussed both approaches in terms of equipment and techniques and gave guidelines for taking better close-



up 3-D pictures. Workshop notes at [3d-con.com/files/Themelis-CloseUp.pdf](http://3d-con.com/files/Themelis-CloseUp.pdf).

**THE ART AND CRAFT OF STEREO CARDS** presented by Felix Russo explored the art and craft of stereo cards through modern and vintage examples. Materials, tools and techniques for creating unique stereo cards were reviewed. The workshop started with a printed stereo pair and traced the steps in arriving at a completed work of art.

**TWINNING THE OLYMPUS OMD-EM5:**

**A CASE STUDY** presented by Steve Hughes followed the project of twinning a modern high-end digital camera from initial design to implementation. Each part of the design and what worked and what didn't was covered, as well as the practical details of camera mounting, synchronization, reliability and ease of use.

**ANAGLYPH ROUNDTABLE** presented by Jim Harp & Jim McManus featured two experienced anaglyph creators demonstrating their techniques and tricks for getting the most out of this amazing (and sometimes frustrating) 3-D medium. Workshop notes at [3d-con.com/files/Anaglyph-WorkshopNOTESMcManus.pdf](http://3d-con.com/files/Anaglyph-WorkshopNOTESMcManus.pdf).

**PASSIVE 3-D STEREO EDITING INSIDE PHOTOSHOP** presented by Rob Ellis revealed a unique method for adapting Photoshop to allow you to view and edit even complex, multi-layered images in Photoshop, in full-color stereo, on a passive 3-D monitor, in real time. Rob detailed every step and demonstrated the system live on a 3-D monitor.

**3-D OR NOT 3-D** presented by Felix Russo looked at the elements that go into creating a great 3-D image. Rules of composition for both 2-D and 3-D were examined. Examples were shown of what works best for 3-D and what does not. The elements of depth presentation were examined in relation to 3-D photography. Samples from art and photography were presented to illustrate the approaches to 2-D and 3-D photography.

**CONVERSIONS DEMYSTIFIED** presented by Jim McManus showed an easy & effective approach to your 2-D to 3-D conversions, using just a few common tools in Photoshop (concepts which apply to other graphic editors too). shared were many useful time-saving tips, including using an anaglyph "Live View" workflow for true real-time 3-D control and instant feedback. Workshop notes at [3d-con.com/files/ConversionWorkshopNOTESMcManus.pdf](http://3d-con.com/files/ConversionWorkshopNOTESMcManus.pdf).

**VINTAGE REALIST SHOW** presented by Eric Drysdale. For over 20 years,



While Cassie Kaufman observes the Awards Banquet, David Kuntz quickly sends a text to Robert Bloomberg informing Bob of his Second and Third Place awards in the Digital Image Showcase, on top of winning First Place in the NSA Card Competition. Bob was home in California, preparing to go to the ISU Congress in Germany. (Stereo by John Dennis)

New York-based writer and comedian Eric Drysdale has been collecting vintage Realist format stereo slides. Since 2012, he has been sharing his collection in a series of "stereo salons," in which small groups get to see a cross-section of the best in mid-century stereo in high-quality viewers. At 3D-Con 2019, he talked briefly about how the show came together and evolved, as well as his experiences sharing these incredible images. See [midcenturystereo.com](http://midcenturystereo.com).

**SURROUNDED! VR APPLICATIONS FOR STEREOSCOPY AND VICE-VERSA** presented by Jim Harp was an overview of

current Virtual Reality viewers, cameras and applications, focusing on how this technology is relevant to stereo photographers. What is the best way to display your 3-D images and videos in a VR headset? What is the difference between the various 180 and 360 degree formats, and what tools are needed to create in those formats? Workshop notes at [3d-con.com/files/NSA2019\\_VRWorkshop.pdf](http://3d-con.com/files/NSA2019_VRWorkshop.pdf).

**ANOTHER TAKE ON MAKING MODERN STEREO CARDS** presented by Tom Dory reviewed in detail different methods to make modern stereo cards. Details on how to set the stereo window, print and trim the images were discussed. The

cards can have the look of antique cards with a modern twist by creating unique front and backs. The use of SPM and Photoshop software was shown to align the images. Methods to mount the front and back backgrounds on card stock with alignment were demonstrated. Workshop notes at [3d-con.com/files/MakingModernStereoCards2019.pdf](http://3d-con.com/files/MakingModernStereoCards2019.pdf).

**3-D SHOOTING AND EDITING WITH GREENSCREEN** presented by Max Clarke. Your 3-D photos and videos can gain even more dimension with skillful use of green-screen—a technology once available only to Hollywood, but now accessible to everyone with basic photo and video editing software. The workshop offered practical tips on getting good results when shooting and editing stereoscopic 3-D stills and video with green-screen.

**CREATING IMAGES FOR FACEBOOK 3-D AND LOOKING GLASS USING DEPTH MAPS IN SPM**

Chris Schneberger received the Artist's Choice Award from fellow Art Gallery artists for this array of ten phantograms, each with a bottle and glass of a different inviting drink sitting on a map. Standing near the center and glancing to either side with anaglyphic glasses resulted in the bottles appearing to lean invitingly toward you, while the one directly in front stood straight.

(Photo by John Dennis)







Jim McManus, right, was among those exploring a digital world in the "Surrounded! VR" workshop presented by Jim Harp.

(Stereo by John Dennis)

presented by Eric Kurland. Stereo Photo Maker recently added a feature to generate depth maps from stereo pairs. This feature allows the creation of images that can be displayed on Facebook in the FB3D format, and that can be extrapolated into multiple views for display on the Looking Glass autostereoscopic display. The steps to prepare pictures for these formats were explained.

**ALTERNATIVE LENSES IN CAMERA EXCUTION** presented by Diego Ruiz was about manipulating light, looking at a handful of non-traditional lenses and exploring the characteristics of each. These affordable lens options bend, refract, and soften light to produce scenes not as we see them, but as we feel them. See his current projects at [stereoscopejourney.com](http://stereoscopejourney.com).

**3-D PHONES - SHOW AND DISCUSSION** presented by Tom Dory was an objective review of different 3-D phones. Examples included the HTC Evo and AT&T phones capable of taking and displaying 3-D images. Several more recent phones including the King7S, Elephone P8, SuperD D1 and K3X-V5G were included. Modern phones like the Rockit 3D, Red Hydrogen One and Elephone P11 were shown and demonstrated, and different versions of the Android operating system and software capable of running on the phones was covered. Workshop notes at [3d-con.com/files/3Dcameraphones2019.pdf](http://3d-con.com/files/3Dcameraphones2019.pdf).

## Special Interest Groups

There were seven "SIG" events at 3D-Con 2019, ranging from informal gatherings to more organized group meetings.

**3-D MOBILE PHONE AND TABLET** (Andrea Shetley).

### VIEW-MASTER

(Mary Ann & Wolfgang Sell).

**AMATEUR PHOTOGRAPHIC EXCHANGE CLUB/DIGITAL STEREOVIEW EXCHANGE CLUB** (Steve Hughes).

**MEDIUM FORMAT** (Linda Nygren).

**LENTICULAR VINTAGE SLIDE EXCHANGE** (Linda Nygren).

**MOVIE MAKERS** (John Hart CA).

Jim Harp discusses cameras, viewers and the relevance of VR to stereographers in his workshop "Surrounded! VR Applications for Stereoscopy and Vice-Versa." Left to right in the front row are George Themelis, Phyllis Maslin and Rich Dubnow. (Stereo by John Dennis)



Felix Russo, founder of PhotoED Magazine ([photoed.ca](http://photoed.ca)) introduces his workshop "3-D or Not 3-D" which looked at the elements that go into creating a great 3-D image, including rules of composition for both 2-D and 3-D. (Stereo by John Dennis)



## The 2019 3D-Con Committee

Co-Chairs:

John Bueche and Barbara Gauche

Registration: Barbara Gauche

Treasurer: David Kuntz

Webmistress: Terry Wilson

3D Theater: Jay Horowitz

Workshops:

George Themelis and Rick Shomsky

Trade Fair: Dean Kamin

Art Gallery: J. Claire Dean

Auction: Bob Duncan

Schedule and On-Site Booklet:

Karen Bueche

Meals and Excursions:

John Bueche and Barbara Gauche

Tour Guide: Leslie Feagan

NSA Card Exhibition: Bill Kiraly

Akron/Canton Card Exhibit:

John Waldsmith

SSA Card Exhibition: David Kuntz

Digital Image Showcase:

John Bueche and Paul Gauche

On-site Competition: Gwen Beuche,

John Bueche and Karen Bueche

## Special Thanks to

American Paper Optics: John Jerit and Vicki Waldo for 3D Theater glasses and anaglyph glasses.

Image3D: Rich Dubnow, Heidi Heldt and Phil Nishikawa for the 2019 souvenir reels.

Jay Horowitz: for creating the 2019 "Welcome to 3D-Con" video.

The Detroit Stereographic Society: for use of their screen, projector and computer in the workshops, and to Rick Shomsky for transporting it all as well as the use of his personal equipment.

## Coming in part 2

The 3D Theater shows, Guest Speakers, Excursions, Art Gallery, and more. 📺



# 3D-Con 2020

Murano Hotel, Tacoma, Washington August 11-17

Come join us for the first convention in Washington since 1997. August is the best time of year for long days of sunshine and picture-perfect weather. Plan to extend your vacation to enjoy more of the wonders of the beautiful Pacific Northwest.

Ascending to 14,410 feet above sea level, Mt Rainier stands as an icon in the Washington landscape. An active volcano, it is the most glaciated peak in the contiguous USA, and spawns five major rivers. From subalpine meadows with wild flowers, to old growth forests and abundant wildlife this park has areas to explore year around. The National Park is a 90 minute drive from Tacoma. At the aptly named Paradise recreation area, you will find the Paradise Inn, a 121 room rustic hotel surrounded by an extensive trail network that ranges from casual strolls, to ascents to the peak. Sunrise, which is the highest elevation that can be reached by vehicle, has spectacular views. Just outside the National Park is the

Crystal Mountain Resort. An incredible gondola ride runs all year and will take you to the excellent Summit House restaurant—the highest-elevation restaurant in the state - with unparalleled views of Mt Rainier.

Less than an hour's drive to the north is the world class city of Seattle. We are planning a tour to Seattle that could include the Seattle Center and the Chihuly Garden and Glass museum, the Space Needle, and/or the Pacific Science Center. The Seattle waterfront and Pike Place Market with the famous "fish throw" is an option. The best seafood in the state can be found in numerous restaurants. There is much to see and do in Seattle.

Two hours to the south is the wonderful city of Portland, Oregon. Two hours to the west are the beaches of the Pacific coast. Another hour or so of driving along the coast brings you to the Olympic National Park and the beautiful Hoh Rain Forest, where you can find the quietest

place on earth and see old growth forests of huge trees that remind us of what it looked like before human development. There are many campgrounds, hotels and lodges along the ocean highway (that may require advance reservations). The beaches are wild and beautiful. Native American artifacts can be seen on some beaches farther north and there you will find museums about the many different native cultures in the area. A visit to Tillicum Village to eat a NW salmon feast and watch native dancing can be enjoyed close to Tacoma on an island in Puget Sound.

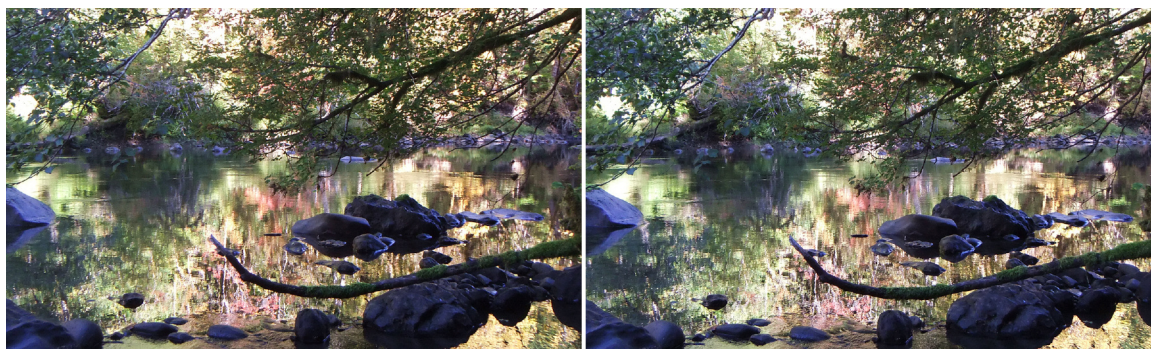
Whatever your interests, be it culture, shopping, dining or the outdoors you will find it in Western Washington.

— Phyllis Maslin 🐾🐾

.....  
Logo by Rob Ellis  
.....



.....  
Sol Duc River on the  
Olympic Peninsula.  
(Stereo by Phyllis Maslin)  
.....





# A Century Old Tradition

**P**retty much everyone agrees that 100 years is a long time. Yes, the SSA did have a birthday celebration at the NSA Convention in Akron. Over 60 people came to eat, share and discuss images. The pictures tell the story of cake, persons in attendance and awards given. And way, way beyond the depth of what we can see in pictures is the bigger story of bonds formed and passions shared through time. We are at our best when we are looking at views and sharing our stereo experiences.

## The Society

News from the  
Stereoscopic Society of America  
by Donna Matthews

Members of the Stereoscopic Society of America reap tangible benefits from belonging to a century old tradition. The word Society may seem old fashioned or even archaic. Yet its

*The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.*

*SSA membership is free to anyone who is already an NSA member. For more information, visit our website [stereoworld.org/ssa](http://stereoworld.org/ssa) or contact SSA Membership Secretary Donna Matthews at [donnamat@aol.com](mailto:donnamat@aol.com).*

synonyms: group, tribe, posse, gang, club, fall flat in comparison. Societies endure, possess substance, have presence. Our Society, the SSA, is the construct, the space through which generations of American stereo photographers have passed. The Society's focus now as then, remains on engaging the novice and experienced photographer alike in continually honing and expanding their craft. Implicit in the tradition is a generosity of sharing expertise and knowledge with fellow photographers. Picture yourself an SSA member and contact Donna Matthews [donnamat@aol.com](mailto:donnamat@aol.com) for details. In honor of our centennial celebration, Lawrence Kaufman compiled the following history of the SSA and presented it at the dinner.

### 100 Years of the SSA!

by Lawrence Kaufman

The Stereoscopic Society (of the United Kingdom) celebrated their 125th birthday last year. The Society was originally established in England in 1893 as The Stereoscopic Postal Exchange Club, by a small group to circulate their work by postal folios. It is the oldest stereo organization. In 1896 (three years later) the name was changed to The Stereoscopic Society, with common roots shared by offshoots in North America, Australia, and New Zealand. The success of the concept of sharing your work can be judged by its survival. The



Two birthday cakes—one with red frosting and next to it one with (naturally) blue frosting awaited those at the SSA dinner. Each cake featured the 3-D SSA logo.

American Branch was organized early in 1919, just after the end of World War One. It initially had about 10-15 members. Print folios began to travel from England to America to Australia to New Zealand and then back to England, taking about two years to complete a circuit. Strictly American circuits did not begin until World War Two interrupted the International folios.

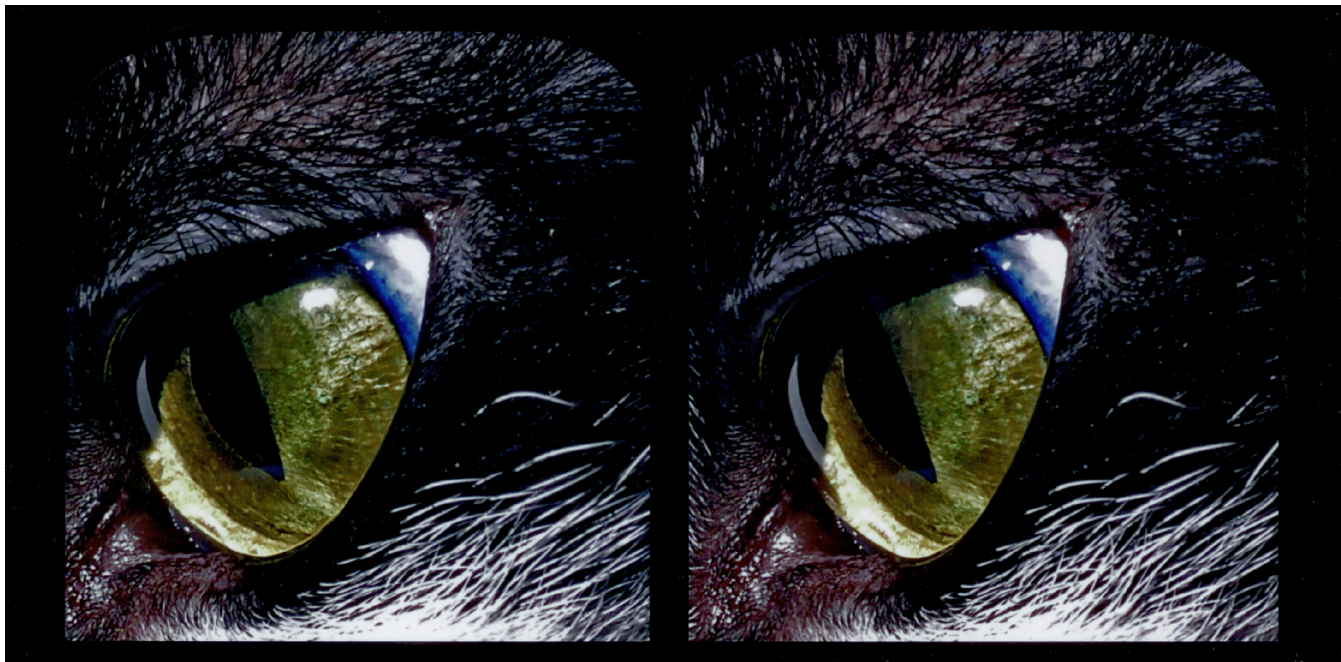
The American Branch can be divided into four eras. The first era was 1919 – 1951. The society members shared their monochromatic viewcards, which they had photographed and printed in their own photo labs. This was a time when becoming a skilled amateur photographer was neither easy nor cheap, and stereography was even more so.

The second era was 1951 – 1977. Former folio member Seton Rochwite and his stereo camera system, coupled with Kodachrome film, presented a simple message of change (with much resentment). The color transparency would become the dominant format in this era. The



David Kuntz, 2019 SSA Exhibition Chairman, hands a PSA Gold medal to Andrea Shetley for her Best of Show winning view "Eye See" at the SSA dinner.





The 2019 SSA Exhibition Best of Show winning view "Eye See" by Andrea Shetley.

appearance of color transparencies had opened a new door.

The third era was 1977 – 2012. By the 1970s the Society membership had declined and 3-D camera sales had mostly stopped. The American branch had tried advertising in photo magazines to some success, but the membership continued to slip. The National Stereoscopic Association (NSA) began in 1974 and affiliating with them in 1977 seemed like a great plan. This provided a column in *Stereo World* magazine, allow-

ing people interested in stereo photos to find each other. The name was changed to The Stereoscopic Society of America in 1990 (71 years after the American branch began) to more accurately represent the state of its historical evolution.

The fourth era is 2012 to the present. When the SSA affiliated with the NSA, in addition to membership dues, you were required to be an NSA member. The SSA dues would cover administration costs and printing

costs for folio card or transparency envelopes. Most people now make or print their own envelopes, yet postal costs continue to increase. Since the SSA had a surplus, the members voted to eliminate the dues so now all that is required is an NSA membership.

In many cases the folios have slowed down and there may appear to be fewer volunteers to help move the folios into the future. SSA, in addition to the folios, also sponsors the SSA dinner, a membership meet-

"Ash Cave" by Michael Pecosky received the The Ray Zone Award.







.....  
 "Faces 2" By Hung Yuk  
 Fung Garius received the  
 Best Novice Award.  
 .....

ing and a stereocard exhibition at 3D-Con. The roster of officers, in addition to the folio circuit secretaries, has included: General Secretary, membership secretary, treasurer, supply secretary, corresponding secretary, webmaster and *Viewsletter* editor. Most of those offices are now gone. What should the future be for the SSA and what will the next one hundred years look like for the SSA? The SSA's future is in your hands.

### SSA Exhibition Results

*by David W. Kuntz, 2019 SSA Exhibition Chairman*

I stepped into some pretty big shoes this year, taking over as Chairman of the SSA International Stereo Card Competition from Gene and Liz Mitofsky, and Betty Drinkut, who have run this Exhibition for the past several years. They have done it so well (for so long) that one might become convinced that running the Exhibition is easy. It's not! But, their

support and well organized records from past Exhibitions certainly made it as simple as it could be. So, my first thanks are to them for handing me a well running machine (and not laughing too hard when I messed things up).

My next thanks go to our judges: Michael McKinney, Kathy Day and Lucy Chapa. Their efficiency and decisiveness certainly made the

*(Continued on Inside Back Cover)*

.....  
 "Upper Falls, Old Man's Cave" By Michael Pecosky earned a Judges' Choice award.  
 .....





# Upcoming Giant Screen 3-D Movies

The Giant Screen Cinema Association (GSCA) has posted a list of upcoming and current 3-D movies:

*Ancient Caves*, 2020  
*Angkor: Lost Empire of Cambodia*, 2019  
*Antarctica: Into the Unknown*, Fall 2021  
*Asteroid Impact*, 10/4/19  
*Back From the Brink: Saved From Extinction*, October 2019  
*Backyard Wilderness*, in release  
*Conquest of the Skies*, 23 minutes from nWave

## NewViews

Current Information on Stereo Today  
 by David Starkman, Lawrence Kaufman & John Dennis

*Cool Cities*, Fall 2020  
*Dinosaurs of Antarctica*, February 2020  
*Giant Bear Rainforest*, in release  
*Hidden Pacific*, in release  
*How to be an Orangutan*, 2020  
*Into America's Wild*, February 2020  
*Ireland*, Spring 2021  
*Koala Cove*, Summer 2021  
*Micro Monsters*, 23 minute version from nWave  
*Ocean Currents*, May 2020  
*Out of Bounds*, November 2019  
*Planets*, March 2020



From the Large Format documentary *Tiger Tiger*, due for release in spring of 2020, a tiger roams the Sundarbans forest between India and Bangladesh. See [tigertigerfilm.com](http://tigertigerfilm.com).

*Science of Speed*, 2021  
*Sea Lions: Life by a Whisker*, February 2020  
*Secrets of the Universe*, in release  
*Serengeti*, 2020  
*Shark Release*, 2020  
*Sharks*, Early 2021  
*Snow*, Spring 2020  
*Star Wars: The Rise of Skywalker*, IMAX 12/20/19  
*Superpower Dogs*, in release  
*The Hidden Kingdom of the Forest*, 2021  
*Tiger Tiger*, Spring 2020  
*Touch the Stars 3D*, in release  
*Train Time*, January 2020  
*Volcanoes: Fires of Creation*, in release  
*Wings*, Spring 2021  
*Yellowstone: Life in Extremes*, Spring 2022

Giant Screen Films announced *Dinosaurs of Antarctica*, a large-format film will be launching globally into museum and IMAX® cinemas in February 2020. The first original large-format dinosaur film in over a decade, *Dinosaurs of Antarctica* will introduce audiences to the amazing and bizarre prehistoric creatures that inhabited Antarctic forests and swamps hundreds of millions of years ago. With major support provided by the National Science Foundation, the film follows a team of paleoecologists on a quest to understand the southern continent's profound transformation, from a warm and bio-diverse Mesozoic to the frozen desert we know today.

## Hell Now Complete

When *Diableries – Stereoscopic Adventures In Hell* by Brian May, Denis Pellerin and Paula Fleming was published in 2013 (SW Vol. 39 No. 2 page 30), it presented all but two of the 184



known Diablerie views. Those two lost remaining views have now been found, the last one in 2018, making possible the publication of *Diableries – Stereoscopic Adventures In Hell, The COMPLETE Edition*. As well as all of the Diableries in each series, the story of the discovery of that last card is included.

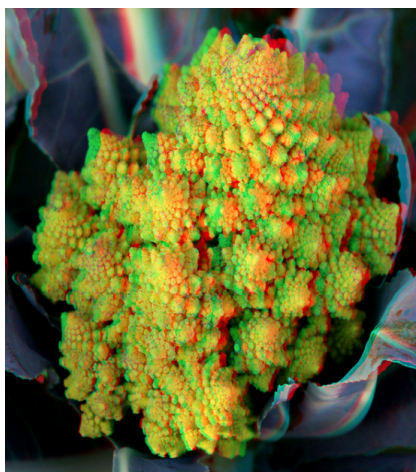
Besides the fascinating images of life in Hell with the Devil surrounded by his skeletal subjects in these tableaux, extensive research has unearthed their hidden meanings, clues to conflicts in France in a period of unrest, suffering, shame and suppression. The Diableries are impudent, funny, sad, riotously inventive, satirical and dangerously seditious.

As appropriate, the release date of the new edition (with a full size OWL viewer) from London Stereoscopic Company is October 31, 2019. See [tinyurl.com/y2hhtk88](http://tinyurl.com/y2hhtk88).

(NewViews continues on page 31)

## A Steady Supply of Phantograms

You are probably aware that Barry Rothstein sends out a weekly email phantogram. You can check them out at his website: [3ddigitalphoto.com](http://3ddigitalphoto.com) along with lots of other cool 3-D information. Barry has had his anaglyphs featured in another weekly email entitled Concepts, which just celebrated 12 years of publishing. Concepts comes from Tony Shapps ([tony@shapps.com](mailto:tony@shapps.com)) in England and features 3-D, panoramas, prize drawings and other news, including contributions from stereographer John A. Rupkalvis.



Barry Rothstein, "Romanesco Cauliflower" sent during the week of 1/26/19. Shot these with a Canon 70D camera using a tripod and slidebar to get left and right eye shots, and frame sides for phantogram processing. See [3ddigitalphoto.com/imageoftheweek.asp](http://3ddigitalphoto.com/imageoftheweek.asp).

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: [reel3d@aol.com](mailto:reel3d@aol.com).



# Stanley Julius Morrow

## Frontier Photographer of the Dakota and Montana Territories

by Lynn Marie Mitchell

This article has been written to present a more complete biography of one of the most significant early photographers who arrived in Dakota Territory in 1868, three years after the Civil War ended. While there have been numerous journal articles, a thesis, and a book published in 1956, Stanley J. Morrow has never been studied in the context to his contribution of historical stereography, and there has not been any previous study of him published in *Stereo World*. Much of the following information is being presented

for the first time, and seeks to promote a new study of the life of this notable man.

Stanley Julius Morrow was an early frontier photographer who arrived in Yankton, Dakota Territory, late in 1868. For the next fifteen years (1868-1883) he would use the Missouri River as his "highway," traveling by steamers, railways, covered wagons, overland coaches, and other modes of early transportation to visually document historic events on



Portrait of Morrow – 1871 Cabinet card (neg. No. 289).

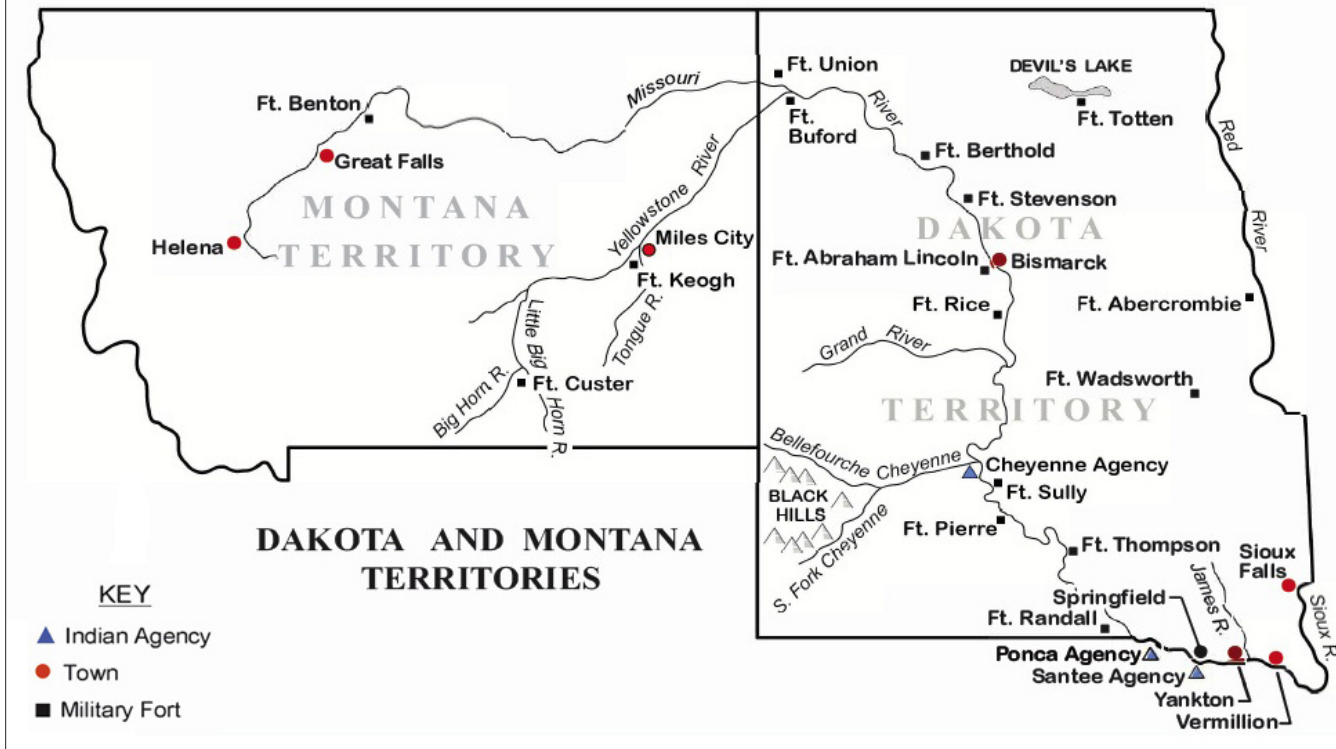
the Great Plains. Morrow would succeed in photographing a myriad of activities on the frontier, including military forts, activities, and personnel, and other noteworthy historic

Sioux captured at the Battle of Slim Buttes – a closer view than some other images of captives (neg. No. 28).





## Areas Traveled by Morrow



*Deadwood is roughly above the "A" in the Black Hills label.*

events in Western Plains History. In addition, he created one of the most significant historical records of American Indian tribes, including reservation life, eminent figures, and

important events that document a historical period of time that still captures the curiosity of researchers and scholars. It was the late William

C. Darrah who noted "that a number of photographers issued fine stereographs of Indians. The most notable of 1860-1892 include... S.J. Morrow, Dakota Territory, many tribes".<sup>1</sup>

*Deadwood Looking north, 1876 (neg. No. 86).*





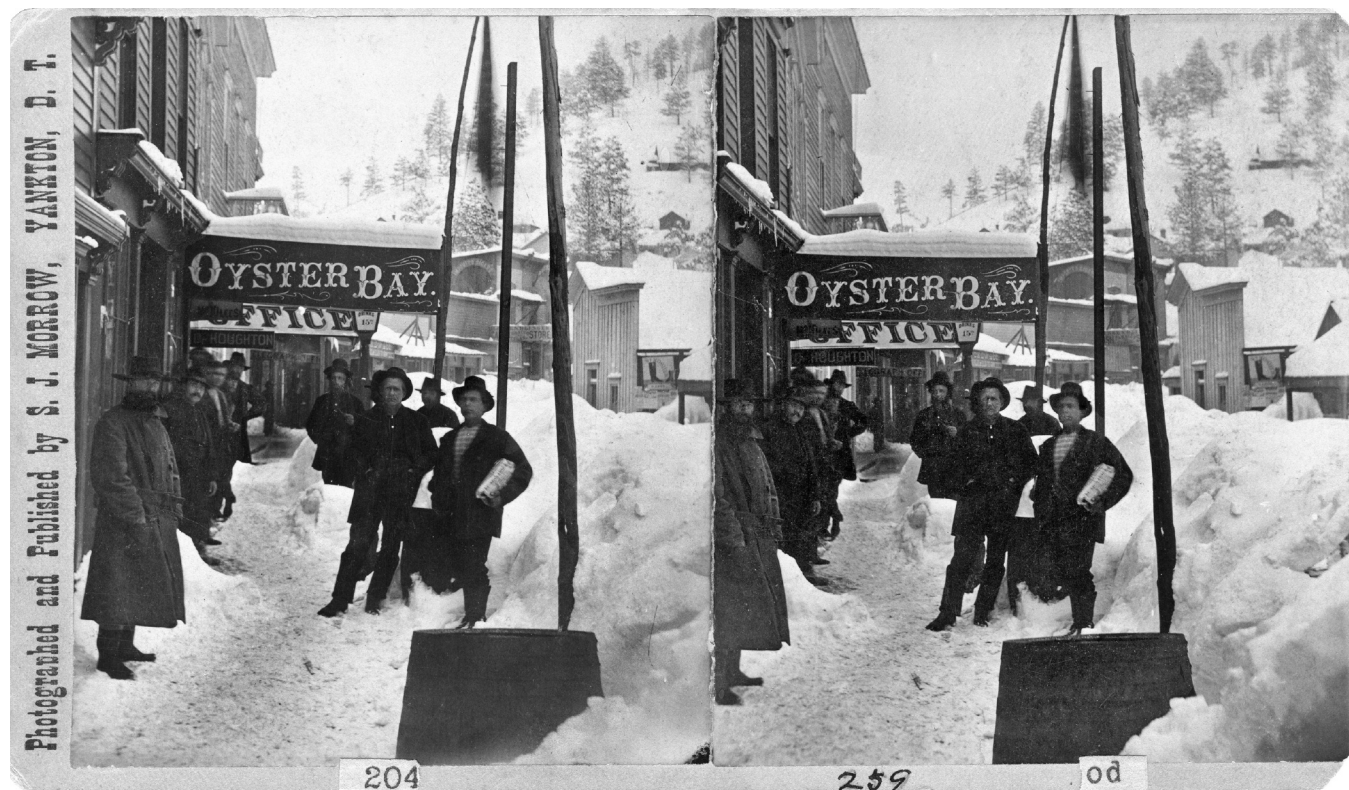
It was his (Morrow) surviving collection of some 350 stereoscopic images that allowed the original treatise on Morrow and his work to be completed. The W.H. Over Museum at the University of South Dakota in Vermillion, currently possesses the largest collection of Morrow Views. Based on the Morrow Collection located there, William E. Lass published his thesis entitled: *Stanley J. Morrow: Frontier Photographer*.<sup>2</sup> The second major work on Morrow was an expansion of Lass's thesis. Lass, together with University of South Dakota professor Wesley R. Hurt, published the first book about Morrow entitled *Frontier Photographer: Stanley J. Morrow's Dakota Years*.<sup>3</sup> This work is probably the best known to Morrow researchers and collectors. Finally, another publication focusing on Morrow and his contributions to the visual legacy of the western frontier was the book written by Paul Hedren: *With Crook in the Black Hills: Stanley J. Morrow's 1876 Photographic Legacy*.<sup>4</sup> The primary focus of this publication was a further study of events known to researchers as The Great Sioux War of 1876. In this publication, Hedren discusses Morrow's achievement as a photographer in the views he produced, including the famed "Horse Meat March" which documented General George

Crook's return with his haggard troops after The Battle of the Rosebud in June, and unsuccessful attempts to engage with various Indian bands as part of the official Big Horn and Yellowstone Expeditions. Morrow's views of Indian captives after the Battle of Slim Buttes are also featured in this body of work.<sup>5</sup>

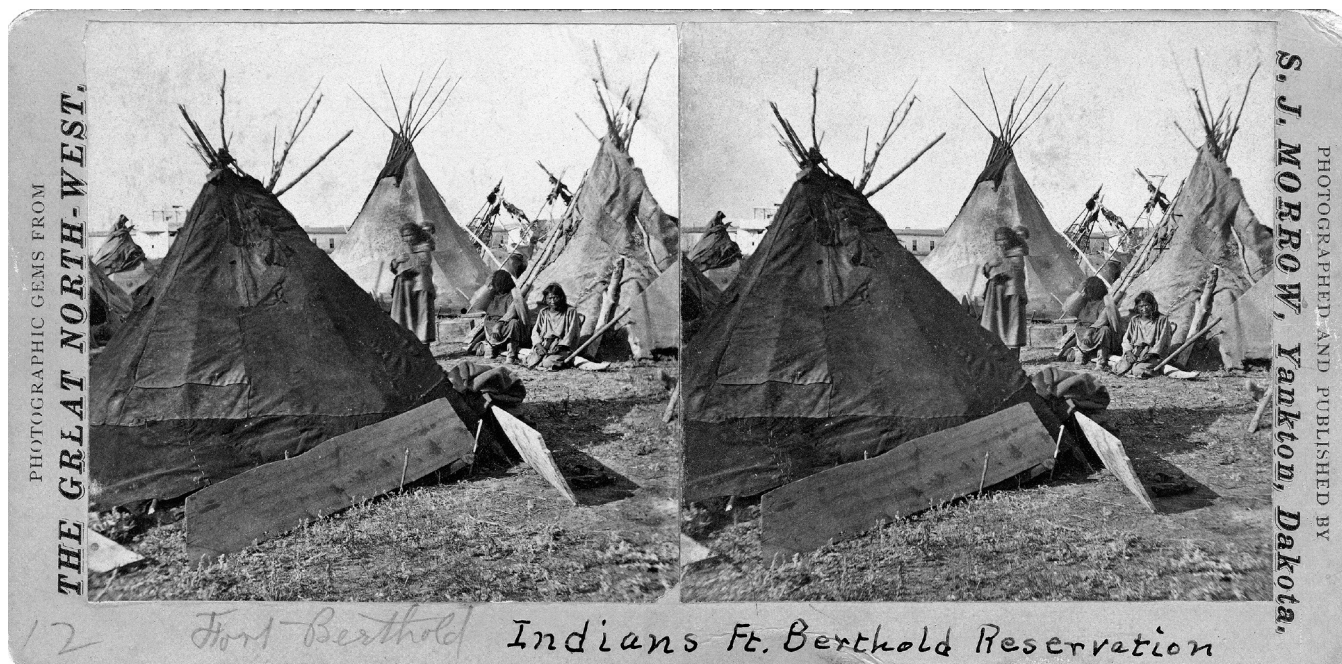
Stanley Julius Morrow was born on March 3, 1842, in Richland County, Ohio, to parents James M. Morrow and Nancy Lindsley Morrow. With his family, they eventually relocated to the state of Wisconsin in his early childhood. On September 16, 1861, in Madison, Wisconsin, he enrolled as a private – musician (drummer) in Company "F" of the Seventh Wisconsin Regiment-later recognized as the "Lancaster Iron Guards."<sup>6</sup> The original Seventh Wisconsin would soon be incorporated into the notable "Iron Brigade," also known as the "Black Hat Brigade" and a source of pride for the Army of the Potomac. The Iron Brigade participated in some of the most bitterly fought battles of the Civil War, and saw action at such places as Second Bull Run, Antietam, Fredericksburg, and Gettysburg.<sup>7</sup>

The Iron Brigade would distinguish itself as one of the formidable outfits of the Civil War. They differentiated themselves by wearing non-regulation black slouch hats, and first brought attention to their unit at the 2nd Battle of Bull Run in mid-1862, suffering 33 percent casualties against Thomas (Stonewall) Jackson's corps. They would be soon be involved in five additional battles and would eventually lose 58 percent of their original strength.<sup>8</sup> At the Battle of Antietam in September, 1862, led by Union General John Gibbon, with the addition of the 24th Michigan, (this would be the first invasion by Confederate General Robert E. Lee into the north), the Iron Brigade further distinguished themselves. It was during this battle that a war correspondent gave them the name "Iron Brigade."<sup>9</sup> It was at the Battle of Gettysburg on July 1, 1863, (the first day of fighting at Seminary Ridge), that the Iron Brigade lost approximately two-thirds of its combatants.<sup>10</sup> Throughout the duration of the war, the Iron Brigade was never able to recover its original strength. According to information in the *Civil War Dictionary (revised edition)* "only two other Union regiments had more casualties

.....  
 Winter, Oyster Bay shoveled out in Deadwood (Neg. No. 99). For current Deadwood news, see [tinyurl.com/yStwgrwo](http://tinyurl.com/yStwgrwo).







Indians, Ft. Berthold Reservation (neg. No. 112).

than the 7th Wisconsin...part of the Iron Brigade, its hardest fights were the 2nd Bull Run, Antietam campaign, Gettysburg, Wilderness, Spotsylvania, Petersburg, and Gravelly Run."<sup>11</sup>

Morrow began his official military service when he enrolled in the 7th Wisconsin on September 16, 1861, until he was honorably discharged on April, 10, 1864, in Washington, D.C. He suffered various injuries and diseases during his enlistment, and would suffer from these same afflictions throughout his lifetime. Information contained in his Civil War pension records includes a personal narrative written by Morrow on May 14, 1877, which states:

"In summer of 1862 on the forced march to Fredericksburg, VA, I contracted varicose veins of the testicles—was frequently treated for same by regimental surgeon and carried in an ambulance on account of the same. Was treated at Wests Buildings Hospital [in] Baltimore Md."<sup>12</sup>

After being treated from the Battle of Fredericksburg, the exact date that Morrow rejoined the 7th Wisconsin is not known precisely. He was at the Battle of Gettysburg and his war records indicate that he was present in July and August, 1863, and detached as "attendant" in a hospital in Gettysburg, Pennsylvania. Morrow would eventually be transferred to the "Invalid Relief Corp"<sup>13</sup> The "Invalid Corps" was established in

April, 1863 by the Union Army to assist with continued war efforts and still utilize the number of enlisted men who were no longer fit for active service, but could still perform additional needed support such as guard duty, and also serve as nurses and cooks around the various hospitals. There was an official name change in March of 1864, from the Invalid Relief Corp to the Veteran Reserve Corps.<sup>14</sup>

Morrow was transferred on February 10, 1864 to Point Lookout Prison, in Maryland. A large federal installation, it was established August 1, 1863, and would eventually house over 20,000 confederate prisoners, all living in tents.<sup>15</sup> Morrow's military records help to clarify new information about dates and events and experiences that were previously written about him, and published in numerous articles and books. Upon arriving at Point Lookout, Morrow was transferred as a private from the 7th Wisconsin, to a private, in Company A, 20th Regiment of the Veteran's Relief Corps. He was discharged on April 10, 1864, in Washington, DC, but re-enlisted the next day, April 11th, and would serve until he was mustered out on November 21, 1865, in Philadelphia, Pennsylvania, having been for a period of time detailed to the regimental band in Baltimore, Maryland (May and June 1865).<sup>16</sup> His reenlistment period would cover a period of nearly eight-

een months. The incentive for soldiers to re-enlist was probably due in part to the Veteran Relief Act, which was passed in 1864. It provided any soldier, who would re-enlist, a month's furlough, a bounty of \$400, and free transportation home.<sup>17</sup>

It was during his time at Point Lookout that Morrow was first exposed to the art of photography. It is known that he was introduced to the most active and well-known of Civil War photographers, Mathew B. Brady, when Brady first visited the prisoner of war camp. It was under Brady's tutelage that Morrow quickly mastered the rudiments of photography, learning the wet plate process, and assisted with creating portions of the early visual record there. Exactly how long Brady and Morrow worked together is not known, but William C. Darrah has credited Morrow with being an accomplished Civil War photographer in his own right. He wrote: "He [Brady] employed a corps of photographers who worked in small teams. The best known assistants were Alex[sic] Gardner, T.H. O'Sullivan, James F. Gibson, George N. Barnard, William Bell, J[sic] Stanley Morrow, Thomas Hine and Louis Landy."<sup>18</sup> [There are a small number of cartes de visite located in the Morrow Collection at the W.H. Over Museum that relate to Civil War figures; some were taken at Point Lookout that have Morrow's name embossed on the verso].

After his discharge in November of 1865, Morrow returned to his home



state of Wisconsin. He married Isadore (Isa) Ketchum on December 31, 1865, in Lodi, Wisconsin. At the time of his marriage, he identified himself as a photographic artist, so it appears that he was beginning a photographic career shortly after his arrival back to Wisconsin. In late 1868, Morrow moved from Portage, Wisconsin, to Yankton, Dakota Territory, by covered wagon with his wife Isa, where they would reside for the next fifteen years.<sup>19</sup> Shortly after their arrival in Yankton, the Morrow's welcomed their first child, a daughter named Nellie J., who was born on December 8, 1868. Morrow would devote the next several months preparing to open his first gallery in Dakota Territory, which he operated within a building that combined both the gallery and the Morrow's home.

In January of 1869, Morrow opened his photograph and ambrotype gallery in Yankton, the capital city of Dakota Territory. Within two short months, on March 9, 1869, he had already taken his first trip to the nearby Santee (Sioux) Indian Agency. The agency was located in Nebraska, bordering on the Missouri River across from Yankton. He also visited Sioux Falls, Dakota Territory, a military reservation, where he spent six weeks photographing, working out of a make-

shift studio he improvised at Fort Dakota. [Fort Dakota would be abandoned in June, 1869, after the reservation was turned over to the Interior Department.]<sup>20</sup> When Morrow returned to Yankton in April of 1869, he began exhibiting his new stereographs he had produced during this first trip. This would be during the succeeding months that he was planning for his first excursion up the Missouri River.

Morrow was fortunate to be in the right place (Dakota and Montana Territories) at a unique time in Western history (late 1860s to early 1880s). Yankton was the official capital city of the Dakota Territory, and was also the location where so much activity was occurring for settlers, miners, and the military to begin their respective journeys upriver (Missouri) to any number of destinations. This combination of location and time allowed him to produce a vast and unique collection of photographs and stereographic images. In the process of the visual documentation he was creating, Morrow traveled extensively to the military forts and agencies located along the Missouri River and inland as well. The forts were frequented by the Plains Indian tribes living in the area, which also served as gathering places.

After several visits, Stanley Morrow was probably a familiar face or at least a familiar name, to both the military personnel and the American Indian people as well, and this afforded him unique opportunities to obtain the images that he did.<sup>21</sup>

In the beginning of July, 1869, Morrow left Yankton on the first of many photographic expeditions up the Missouri River; first to Fort Sully,<sup>22</sup> at the time a military post north of present-day Pierre, South Dakota. In addition to taking views of the fort and military personnel, Morrow had the opportunity to photograph the Miniconjou, Blackfeet, Upper Brule, and Oglala tribes. He returned to Yankton in August, but by October, was photographing at Fort Rice, south of present-day Bismarck, North Dakota. While at Fort Rice, Morrow had the opportunity to photograph the Yankton band of Sioux Indians. The most notable of these were stereographs of Two Bear, then the chief of this band. Morrow returned to Yankton in November and throughout the winter months sold the photographs and stereographs that he had made on his earlier trips upriver.

During the spring of 1870, Morrow was accompanied by his wife and young daughter Nellie, and left

.....  
*Indian women dressing buffalo hides, jerked buffalo meat on line [verso in pen "Cheyenne Village"] (neg. No. 180).*



Photographic Gems of the Great Northwest.

Photographed and Published by S. J. Morrow, Yankton, D. T.

INDIAN WOMEN DRESSING BUFFALO HIDES

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Antone, chief of the Ponca half-breeds (neg. No. 206).

Yankton for another journey up the Missouri River. This trip included may side expeditions to the forts located throughout the current states of North and South Dakota. By June, the Morrow family had arrived at Fort Rice. From there they traveled for five days aboard a steamer to reach Fort Buford.

The stay at Fort Buford was short (five days) and the Morrow family took a one-day trip downriver to Fort Stevenson. While there, Morrow visited the Fort Berthold Indian Agency, and photographed the issuing of annuities and rations to the Three Nations, known as the Mandan, Arikara, and Gros Ventre bands. At the end of July, the group traveled overland to Fort Totten, where Morrow had another photographic opportunity to record the signers of a treaty of peace between the Sioux, Arikara, Hidatsa, and Mandan of Fort Berthold. The Morrrows then journeyed to Forts Abercrombie and Wadsworth (which was later renamed Fort Sisseton and became an Indian agency). While at Fort Wadsworth, Morrow had the occasion to make some interesting stereoscopic views of the Wahpeton and Sisseton bands of Dakota Sioux. Morrow's stay there concluded his expeditions for that year, and he returned with his family (via railroad) to

Yankton, where he remained for the duration of that year.<sup>23</sup> Upon his return to Yankton, he was successful in opening a new photograph gallery, which was prominently advertised in the *Yankton Press* on November 24th: "Photographs! Photographs! New Gallery Just Opened. I am now prepared to execute all kinds of Photographs, Ambrotypes, Ferro or tin types, Hellnotypes [sic], Copying, Enlarging, and Finishing up in India Ink. Water and Oil Colors with neatness and dispatch..."<sup>24</sup>

Previous research has suggested that Morrow did not undertake any photographic expeditions in 1871. But there is evidence that he indeed, did complete at least two additional trips, both in Montana Territory, and that he was accompanied by his brother-in-law Frank Ketchum, who was also a photographer. (Ketchum was the brother of Morrow's wife Isa). The first trip was recorded in the *Daily Rocky Mountain Gazette* [Helena, MT] on May 14, 1871. It notes the following:

"First Boat at Benton — Arrival of the Ida Reese. The steamer Ida Reese, from Sioux City, arrived this morning with the following list of passengers...S.J. Morrow, Frank Kitchen [sic]...A deck passenger fell overboard and was drowned on the 9th. Nothing else of interest in her log."<sup>25</sup>

And the second reference was obtained from *The New North-West* [Deer Lodge, MT] on June 10, 1871. It notes the following:

"Departure of the Far West — Benton, 6. — The Steamer Far West, for St. Louis, left yesterday with the following passengers... S.J. Morrow, F.R. Ketchum..."<sup>26</sup>

The rest of that year was marked by Morrow remaining in Yankton, where he was apparently recovering from an eye injury that prevented him from any additional travel, and creating any new photographs. He recovered from his injury in September as noted by noted by the *Yankton Press*<sup>27</sup> with his wife Isa continuing to operate the gallery during that time.

Morrow became adept at different marketing strategies to sell and promote his collection of stereoscopic and photographic images. He relied heavily on the local newspaper (as well as others located throughout the territories) to share his travels, the unique photographs he was creating, and other stories of his experiences. In December of 1871, he began planning to present his first "Scioptian [sic] Views" in Yankton and other surrounding towns. His first public showing was in Yankton in January of 1872. According to sources he traveled to Sioux City and



other nearby towns and offered a similar presentation.<sup>28</sup>

The spring of 1872 marked the beginning of a new itinerary of photographic expeditions that included travels farther upriver than Morrow had previously gone. Morrow closed his studio in April and was again accompanied by his wife and then three year-old daughter. He photographed at Forts Buford and Berthold, and also traveled as far as Fort Benton, Montana Territory. Morrow's visits in Montana Territory were recorded by local newspapers in the summer and fall of 1873, and serve to document his presence there. *The New North-West (newspaper from Deer Lodge, MT)* published on June 10, 1873, wrote:

"Departure of Far West — S.J. Morrow is a passenger, and is going for the fourth time to photograph scenes on the Upper Missouri. He is accompanied by his wife, who assists him, and who has perhaps braved as many hardships on the frontier as any other white woman living."

A second article about Morrow appeared two months later in the *Helena Daily Herald*, (p.3) published on August 21, 1873. It noted the following:

"Mr. S.J. Morrow, from the Capital town of Dakota, arrived with his family in the city yesterday. Mr. M. is a photographer of merit, and purposes opening business in Helena in the

course of a few days. He has with him a portable gallery building, which he will proceed at once to erect on the site of the old Herald Block on Broadway."

This last newspaper article about Morrow in 1873 was extremely notable. It appeared in the *Daily Rocky Mountain Gazette* on September 30, 1873. It stated that there would be a "Benefit for the Helena Library Association — October 1st and 3rd, with Professor S.J. Morrow volunteering to exhibit his unrivalled collection of stereoscopic views at the Helena Opera House on the above evenings for the benefit of the Helena Library Association. Prof. Morrow has spent five years in collecting his views and has, without doubt, one of the finest collections in the country."

The Morrow family would remain in Helena, Montana Territory, until November 5, 1873, before returning to their home in Yankton. This would prove to be one of the longest trips that Morrow and his family would complete. During these expeditions, Morrow continued to produce new images that would add to his already extensive collection of stereoscopic views and other photographic images that captured and depicted frontier life as he was witnessing—with the numerous visits to

the places, events, and life experiences that were occurring throughout the territories.<sup>29</sup>

Morrow was not as active traveling during the years 1874 and 1875. He completed one brief photographic trip in July-August, 1864, when he traveled to Fort Randall, Springfield, and the Santee Agency; he was successful in obtaining additional stereoscopic views, which continued to add to his remarkable portfolio. After that brief trip of 1874, he remained in Yankton, where he continued to produce and market his stereographic collection, and focused on photographing local personalities and events. He was also venturing into land prospecting, buying up land; he purchased approximately 172 acres in the local area, and presumably continued in this money making effort. His second child, the Morrow's first son Percy Ketchum Morrow was born on August 28, 1875.

Morrow did not undertake any further large-scale photographic expeditions until he traveled with his brother-in-law Frank Ketchum to the Black Hills during 1876. Previous research has been widely written that Morrow was hopeful he would be accompanying Lt. Col. George A. Custer and his troops on the military expedition that left Ft. Abraham Lin-

.....  
Spotted Tail with wife and daughter (neg. No. 222).







Red Cloud, war chief of the Ogalala Sioux. A very young Red Cloud image. See SW Vol. 42 No. 4 page 24. (neg. No. 232).

coln, Dakota Territory, in June 1876. According to noted scholar Paula R. Fleming, it was known that Morrow had gained permission to travel with Custer's command during the military's campaign against the Sioux. While he did not accompany Custer, (due to photographic supplies that had not arrived), he would succeed in photographing other notable events that year.<sup>30</sup>

This article does not attempt to investigate articles that have already been published about this historic episode. Historical evidence confirms that Morrow did not leave Yankton until July of that year, almost a month after the Battle of the Little Bighorn. The gold rush in the Black Hills of Dakota Territory had captured Morrow's interest and offered him new photographic opportunities. The two photographers left in July of 1876 on an overland expedition to this restless region. After several months Frank Ketchum returned to Yankton. Morrow continued to stay in the Black Hills, and he would produce an impressive collection of stereographs including the miners, their camps and towns, the military, and scenery of the Black Hills country. He was fortunate however, to be near Deadwood, when word was received among the local citizens

that General George Crook and his command were returning from the Bighorn and Yellowstone Expedition, and were in short supply of rations. Morrow captured scenes of Crook's haggard troops as they were returning from what would be known as "The Horsemeat March." Morrow was able to take advantage of the event on September 14, as he witnessed Crook's troops as they marched along Whitehead Creek toward Deadwood.<sup>31</sup> The return of Crook's soldiers on their return was named the "Horsemeat March" because of the conditions of Crook's column as they returned from the Battle of Slim Buttes on September 10-11, 1876. Morrow was able to create a number of notable stereographs that documented the capture of Sioux prisoners after the Battle of Slim Buttes. It is noted that at least one of the Indian lodges was preserved intact by Captain Anson Mills of the Third Cavalry as a "trophy" to document the confiscation of artifacts taken from Custer's command at the Battle of the Little Bighorn, including the Seventh Cavalry guidon that belonged to Company I of that regiment. It is suggested that the lodge in Morrow's photographs was set up again in the southern Black Hills, which allowed Morrow to secure

images documenting both the prisoners as well as the 7th Cavalry guidon, prominently displayed in his stereographs.<sup>32</sup>

Photographic opportunities on the frontier never seemed to elude Morrow. Two months later, he was accompanying the military as they traveled to Fort Robinson, also known as the Red Cloud Agency.<sup>33</sup> He was present and witnessed the ordination of Chief Spotted Tail (October 26th) as the new leader of the Sioux at the Red Cloud Agency, presently known as the Pine Ridge Indian Reservation. Morrow produced a number of views that captured the historical event, one which included General George Crook participating in the formal ordination of Chief Spotted Tail. One of the notable images that Morrow produced was of a very young Red Cloud, who was overlooked by the military to be the new leader of the Sioux that were living at the at Fort Robinson. Morrow would return to his home in Yankton by railroad, in mid-December that year, and would spend the next year there, not undertaking any further expeditions, but printing the new stereoscopic images he had created during the previous four months.

By all accounts, it appears in 1877 that Morrow was focusing on personal matters. The Morrow family



welcomed their third child, another son named Earl Stanley Morrow on February 13, 1877. Perhaps due to the rigorous travels that he had completed in previous years, Morrow was apparently experiencing physical pain and other setbacks that prevented him from planning and executing any large-scale expeditions north into the Dakota and Montana Territories. On May 14, 1877, Morrow filed his first official paperwork for the military's "Declaration for Original Invalid Pension" before the clerk in Yankton, Territory [previously discussed footnote 12]. He formally declared in that document that he was claiming an invalid pension due to varicose of the testicles. He further stated that he was partially disabled from obtaining his subsistence by manual labor due to the reasons he had stated in the signed affidavit. Another document dated June 26, 1877, supported Morrow's claim for "Invalid Pension" and further indicated that in addition to his other medical problems that he was transferred in 1864 due to a deformity of the left toe (wounded foot), chronic back pain (spine) and Rheumatism.<sup>34</sup> Also in 1877, Morrow was selling land that he had previously purchased after arriving in Yankton. It was recorded in the register of deeds office the week of March 27, that Morrow and his wife Isa sold 172

acres to Reuben A. Ketchum (Isa's father) on March 15, 1877, land that they had first bought in February of 1874.<sup>35</sup>

The last of Stanley Morrow's photographic expeditions began in 1878. During the first half of that year he traveled to Fort Randall and again to the Spotted Tail Agency. Morrow also visited Niobrara, Nebraska, (near the Santee and Ponca Indian reservations) in June, and took numerous views of the town and surrounding areas. Morrow later returned to Yankton to prepare for another lengthy trip to Montana Territory. He left in August and traveled to Fort Custer, where he had been granted permission by the military to construct and operate a photograph studio. Morrow established his studio there in 1878, and about the same time, he bought out photographer John H. Fouch's gallery at Fort Keogh, Montana, Territory.<sup>36</sup> He continued to operate both studios at Fort Keogh and Fort Custer, in addition to his "home" gallery in Yankton.

In the spring of 1879, Morrow had secured permission as a photographer to accompany Captain George Sanderson of the 11th Infantry and a detail of soldiers from Fort Custer to complete a second effort to gather up the remaining horse bones that

still littered the battlefield, and replace new markers for the deceased officers on the Custer Battlefield. The first effort by the military to tidy up the battlefield took place in 1877, due to public condemnation about the condition of the battlefield. This expedition focused on reburying the exposed remains of Lt. General George Custer's men at Little Bighorn Battlefield (formerly called Custer Battlefield). There has often been confusion over the two, separate efforts, to record the events by the military at the Custer Battlefield in 1877 and 1879. This article does not attempt to further discuss events surrounding the first "reburial" activities. Researchers can refer to any number of previously published accounts of this event including the article by John S. Gray in 1963.<sup>37</sup>

The exact number of stereoscopic views that Morrow produced while he accompanied Colonel Sanderson in April of 1879 seems to be unclear. It was originally documented that Morrow secured thirteen views. However, the original Morrow inventory compiled by the W.H. Over Museum includes a listing of twelve separate images. They are numbered "N305 – N316". A list of Morrow's views located at the Montana Historical Society [Helena] includes the

Ma-to-wa-ca or Medicine Bear, chief of the Upper Yanktonai (Sioux). A rarely reproduced portrait view (neg. No. 249).





descriptions for eleven views of the Sanderson reburial expedition. There may be one additional view that has not yet been identified—if located, that would confirm the total number of views that Morrow produced to actually be thirteen.

Morrow continued to photograph at Forts Custer and Keogh in 1879, and made additional visits to Helena and Miles City, Montana. In May, 1879, he began winding down his work at Fort Custer. He returned to Yankton, presumably to begin marketing the stereographs that he produced during that year. For unknown reasons, Morrow did not return to Fort Custer as he had originally planned later in 1879. There seems to be an historical discrepancy that Morrow actually sold his studio to L.A. Huffman in 1880. The rightful ownership of both the Forts Keogh and Custer studios are noted in an important handwritten correspondence from researcher Mike Cowdrey to Photograph Archivist Lory Morrow (no connection to photographer Morrow) at the Montana Historical Society on October 18, 1993. That letter reads in part as follows:

Relative to our discussion concerning the movements of Stanley J. Morrow and his tenure as post photographer at Fort Keogh, the attached article (John S. Gray "Photos, Femurs, and Fallacies Part II) quotes Morrow himself, and the U.S. Army Correspondence, to the effect that Morrow was *established* at Fort Keogh by May or June. In the early fall of 1878, Morrow moved to Fort Custer where he operated a second studio until May 5, 1879. He returned for a short time to the studio at Fort Keogh, and was there as late as June 5, 1879....Shortly thereafter he returned to Yankton, D.T., probably to capitalize on the photos of the Custer reburial part he had made in early April. For whatever reasons, he did not return, and the army confiscated *both* studios later in the year...it would have been in December of 1879 when he [L.A. Huffman] was given custody of Morrow's studio and glass plates at Fort Keogh. Orlando Scott Goff later had the photography concession at Fort Custer, perhaps as early as 1880....Hoping that this helps to fill in the chronology.<sup>38</sup>

The confiscation of Morrow's studio at Fort Custer is further documented by two important newspaper articles. The first was reported in the *Macon Telegraph* (Georgia) on March 3, 1888 and stated "that Judge Stewart introduced a bill for the relief of Stanley Morrow, formerly of Dakota,



Morrow's combined home and first gallery in Yankton, D.T. (neg. No. 396).

now Georgia. It pays him three thousand four hundred and ninety eight dollars and 48 cents for a photograph gallery and for material taken and used by the government at Fort Custer, Montana, 1879 and 1870" [sic should be 1880]. It is not known if this payment was ever received by Morrow. A second article, published ten years later in the *Aberdeen Daily News* (South Dakota) on February 15, 1898 noted "Senator Pettigrew has introduced a bill...to pay Stanley J. Morrow \$1,298 for photographic apparatus taken by the war department in 1879". Again, it is not known whether Morrow was ever reimbursed for his loss of equipment or glass plate negatives.

Apparently, with the last of his major professional expeditions concluded, Morrow remained in Yankton and photographed the local events and activities of the town. He continued to run his gallery, selling stereographs and photographs that he had made on his previous journeys up the Missouri River, as well as local events and significant personalities. One of the most historically significant local events of 1881 was "The Great Flood" (an ice jam that caused the Missouri River to overflow and freeze), was partially recorded by Morrow. This would prove to be the last major event that he photographed while living in Dakota Territory. It is important to note that there were other contemporary photographers such as Elmer

and Tenney, from Winona, Minnesota, that also created their own series of views of the events on the Missouri River during that natural disaster. There are nine stereographs located within the "Morrow Collection" at the W.H. Over museum that were actually produced by Emery and Tenney, who compiled their own series which was first published as "High Water Views on the Mississippi River." They would create several series that were marketed on the back of many of their stereographs, including "High Water Views on the Minnesota River," "Views on the Missouri River" and "Views of the Ice Gorge at Yankton." There are views that Morrow marketed that were very similar, almost identical, to the views produced by Elmer and Tenney. But Morrow was only present in Yankton and Vermillion. D.T. Researchers should note that there may be historical discrepancy over the authenticity of some views that were marketed by Morrow of "The Great Flood." This is not an uncommon occurrence among 19th century photographers who often produced very similar images. Much like the views of "The Great Flood," caution must also be exercised in trying to assign credit for any number of events, particularly for photographers who were marketing Indian views. It is known that Morrow amassed one of the most important collections of stereographs of American Indians, and the dates that he



was working are among the earliest in the territories, and serve to verify his early efforts documenting historical events and personalities. But there were other notable photographers operating in the Dakota Territory such as Bailey, Dix & Meade, as well as William Richard Cross, who were also traveling and recording their own visual history, particularly in the arena of American Indian images. Also located within the Morrow Collection, there are eight stereographs that were taken by W.R. Cross, who was working out of Niobrara, Nebraska, and later relocated to Hot Springs, South Dakota. He was also a notable photographer of American Indians in his own right. There are also twenty one stereographs taken by photographers Bailey, Dix & Meade, who in 1882, produced an important series of Sitting Bull and other Sioux Indians who were living at Fort Randall, Dakota Territory. Notable images include the "Winter Quarters" series, which has often been referenced in historical publications. It is not known how these additional images that were not taken by Morrow were incorporated into the overall "Morrow Collection."

The 1880s marked important transitions in Morrow's life. During the years 1880-1882, Morrow was seemingly winding down his occupation and business as a full-time photogra-

pher. The 1880 census reveals that in addition to his family living with him, he was employing a photographic assistant to help him manage his studio, a young man by the name of L.M. Johnson, who was living with the Morrow family. Exactly how long Johnson was employed is not known with certainty. There were also numerous articles in the *Yankton Press* throughout the years that often noted that Morrow had assistants working with his wife Isa in his studio when he was away on his many photographic expeditions. In September of 1881, Morrow sent a letter to the editor of the *Yankton Press* with a catalogue of views that he had produced during the previous twelve years. Interestingly, it appears that Morrow was trying to reduce his stock of stereoscopic images. The letter reads in part:

Dear Sir:

I enclose catalogue of views taken by me during an experience of twelve years on the frontier, involving great personal dangers, expense and hardship. I have spent considerable time among the hostile Sioux, and have on several occasions nearly lost my scalp in endeavors to secure some particular view....This collection also includes the early settlement of the Black Hills, 1876, and later. Incidents of the campaign against Sitting Bull with Gen. Crook's army, and scenes of the Custer Battle Field; also a fine collection of the great Flood and Ice Gorge

on the river at this place. I hope you will carefully examine the list and favor me with an order, and pass the catalogue to some friend who you think may like to order also....pictures will be sent post paid, at the following prices: One doz. \$2.50; two doz. \$4.50; three or more doz. \$2.00 per doz.<sup>39</sup>

Morrow produced his stereographs on several different colors of mounts and created ten different series of images. His earliest images were first published on brown cardboard mounts, and were simply stamped on the verso with "Stanley J. Morrow, Photographer, Yankton, D.T." One of his earliest "series" was *Wild Indians of Dakota*, and these were originally printed on yellow mounts. These same views were later printed on his largest and most prolific series entitled *Photographic Gems of the Great Northwest*. Morrow's images were also printed on gray, tan and salmon/pink mounts. He was skilled in marketing his images by topic and/or event, and these categories are often printed on the verso of his stereographs. Additional series include *The Black Hills*, *Custer's Battlefield*, *Crook's Expedition against Sitting Bull 1876*, *The Black Hills*, *Views of Crook's Expedition and the Black Hills*, *Black Hills*, *Views of the Great Flood at Yankton, D.T. 1881*, *Indian Series*, and *Local Series, Yankton*.

Decorating the graves on Custer Battlefield (neg. No. 311).



PHOTOGRAPHIC GEMS OF THE GREAT NORTHWEST.

Photographed and Published by S. J. Morrow, Yankton, D. T.

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Morrow's Gallery kiosk displaying stereos—Isa and Nellie posing? (Neg. No. 356).

In August of 1882, Morrow and his family traveled to Geneva, Florida, because of Isa Morrow's health. His parents, who also resided in Yankton for a number of years, had moved permanently to Florida. During his absence, until approximately April of 1883, Morrow entrusted the operation of his studio to a photographer named L.W. Marble.<sup>40</sup> Upon their return to Yankton, the Morrrows made preparation to move permanently from Yankton, D.T. to Florida. Morrow and his family appear in the 1885 State Census of Florida, and apparently, no longer a photographer, Morrow's occupation was listed as "Planter."

The exact date that Morrow and his family moved to Atlanta, Georgia is not known with certainty. Previously published articles about Morrow all stated that he moved to Atlanta, Georgia, six years after he resided in Florida. However, there is a cabinet card of Morrow taken in Chicago, Illinois in 1899 that indicates he had relocated there. One of the last mysteries surrounding Morrow's career as a photographer concerns previously published articles that talk about the loss of his collection of glass plate negatives. It is written that his negatives were lost during the second move, and then

located in a gallery in Jacksonville, Florida, but before he could reclaim them as his legal property, a fire destroyed the business district and his negative collection was destroyed.<sup>41</sup>

After living in Atlanta, Georgia, Morrow's personal and professional compass becomes a bit checkered. He was moving again with his family, eventually relocating to Chicago, Illinois. There is no available evidence that helps prove that Morrow was still continuing with his previous photographic profession. The 1900 Illinois State census lists Morrow's occupation as a traveling salesman. His wife Isa, and daughter Nellie, were also living with him; their daughter was listed as a music teacher.

The last two decades of Morrow's life are illuminated by information contained in his military pension file. It is known that he was working as a traveling salesman in 1900 in Chicago, Illinois. Apparently in 1906, legal records indicate that he abandoned his wife and family and moved to Indiana. His son Earl stated that his father left his mother "without any financial means to live." The scandal was that Morrow never formally served his wife Isa with divorce papers. Instead, he published his

intent for divorce in a newspaper in Indianapolis, Indiana, in 1908, and the divorce was granted on June 11, 1908. According to his son's deposition, Morrow was ordered not to remarry until an elapse of two years. Yet Morrow remarried the next day, in Owensboro, Kentucky, to a woman who was thirty three years his junior. Her name, ironically, was also Isa—she was born Isa P. McNeill in West Virginia, in 1875. She married Phillip S. Lough in December, 1895, but was divorced within three years. Additional information provided by his youngest son states that even though the divorce was granted in 1908, the family was not notified until 1910, that Morrow was living with his second wife. This was an extremely contentious state of affairs for Morrow's family as evidence by lengthy legal depositions contained in his pension file, and undoubtedly contributed to the estrangement with his children for the rest of his life.

Morrow was embarking on yet another career, that of an ink manufacturer. A very noteworthy article about his efforts to develop an indelible ink that would help reduce fraud for the banking industry appeared in the *Indianapolis News*, on February 2, 1907 (page 3). The headlines read "Expert in Raising Checks—Western Inventor Makes





Discoveries in Search for Indelible Ink." It states that:

"Stanley J. Morrow of 17 West Pratt Street is perhaps the most expert and accomplished check raiser in the country. ...For twenty five years Mr. Morrow has been working in an effort to perfect an ink that cannot be removed from paper, and a paper from which ink cannot be removed. He has applied for a patent on the process and the application is now pending before the patent department in Washington. ...In his laboratory at his home Morrow has a vast array of bottles of chemicals lined up, all of which he is using in his efforts..."

Morrow moved again in approximately 1912, to Cleveland, Ohio. Unfortunately, Morrow was admitted on October 2, 1912, to the United States National Home for Disabled Volunteer Soldiers (central branch) in Ohio. What his illnesses were, or what injuries he was being treated for were not indicated. He remained a patient for over two years, and was formally discharged on December 26, 1915. Information indicated that his nearest relative was Mrs. I.P. Morrow (2nd wife) from Dayton, Ohio. As mentioned previously, Morrow suffered from diseases, injuries and chronic pain throughout his lifetime; it was also noted in his pension records that he had suffered

Wreck of the Steamer Western after first gorge, 1881. From "Views of the Great Flood at Yankton, D.T. 1881" (neg. No. N422).

damage to his vocal cords, and often, after talking for two or three hours, he would lose his voice. Information in his release forms from the Veterans home indicated that he was relocating to Houston, Texas.

Morrow would eventually live in at least three cities in Texas—first to Houston, then San Antonio, and finally Dallas. What events made him relocate to Texas has not been established. He would continue with his occupation as an Ink Manufacturer until his death in 1921. Stanley Morrow died on December 10th. He had been admitted to the Baylor Hospital and had an operation on November 20th, and would pass away twelve days later as a result of that surgery. According to a telegram received by his son Earl in Santa Ana, California, (Santa Ana Register, December 13, 1921, it stated that the Grand Army of the Republic (G.A.R.) would be in charge of the funeral. It also noted that his father had been for years engaged in a check protector business in connection with banks, and patented an ink that cannot be eradicated by acid. Morrow was buried in an unmarked grave in the Greenwood Cemetery on December 12th. Sadly, it wasn't until sixteen years later, in May of 1937, that his youngest son applied for a mili-

tary headstone for the unmarked grave of a veteran, his father, a member of Company F of the 7th Wisconsin.

After more than 135 years, historians and researchers are still grateful to have the ability to reference the priceless contribution that Morrow made in documenting a significant period of western American history. His was noted as being one of the most important of the early western photographers by author Robert Wilson. In his biography of Mathew Brady, (famed Civil War photographer) he wrote that "the men he (Brady) had hired and helped to train—Alexander Gardner, Timothy O'Sullivan, Thomas C. Roche, and Stanley J. Morrow—covered the next great subject in American photography, the West..." Morrow's surviving stereoscopic views and photographs captured some of the most important events and personalities of the frontier, especially the colorful occurrences of the Dakota and Montana Territories. His work documents frontier life as he experienced it, and reflects his accomplishments as a prominent photographer in his own right. Morrow, like other pioneer photographers, left a visual legacy of the settlement and hardships of the frontier.



## Acknowledgements

I would like to acknowledge the professional kindness that was graciously afforded to me by Dr. Larry Bradley, Director of the W.H. Over Museum, University of South Dakota, in Vermillion. Dr. Bradley supported my research in March 2016, and provided me with all the images that are included in this article. Thank you.

Finally, I am fortunate to have the best mentor and friend with the lifelong support of Paula R. Fleming. Recognized as the eminent scholar of American Indian photography, Paula has generously shared her knowledge with me over many years, and I can't thank her enough. Many of the "nuggets" presented in this article for the first time, are due to Paula's love of research and finding "new stuff." Thank you.

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# Roger Fenton's Stereo Views of the Crimea

by David R. Jones

Roger Fenton took about 360 portraits and landscapes when he visited the Crimea in 1855 during the conflict between Russia on the one hand and Britain, France, Turkey and Sardinia on the other. These were exhibited in London soon after his return and those that found their way into the Royal Collection form the basis of a recent publication by Sophie Gordon.<sup>1</sup>

In his letters home in May 1855,<sup>2,3,4,5</sup> Fenton made mention that he had taken stereoscopic views of the battlefields of Balaklava and Inkerman. Those he took of the valley and ruins of Inkermann he described as "capital" and "splendid". However, his stereo views have remained elusive. What we do have are a panoramic series of images that look over the Plains of Balaklava, where the famous battle took place, and another panoramic series showing the valley of the Tchernaya River from a spur from the Inkerman

Ridge known as the Inkerman Tusk. These were shown by William Agnew in the first London exhibition of Fenton's work as Nos. 243-247 and Nos. 260-262 respectively.<sup>6</sup> Image No. 261 showed the ruins of Inkermann, which were the remains of Kalamita Castle on a ledge of land above the escarpment on the Russian-held ground on the far side of the Tchernaya River.

In an endeavour to learn more about the missing stereoscopic pictures, I approached others who are specialists in stereoscopic images and in Fenton's photographic portfolio. Denis Pellerin was aware that Fenton had taken stereos in Russia in 1852, but had no idea that he had taken any during the Crimean War. Neither he nor Professor Roger Taylor had seen any stereo photos of the Crimean War by Fenton. Indeed, there was no mention of stereoscopy in the Crimea in any of Fenton's promotional literature or newspaper

reports. They suggested that Fenton took them for the Wheatstone stereoscope, like the ones he took earlier in 1852, and that the halves, if they had survived, may have been mistaken for two copies of the same prints and separated at some point. Apparently, this happened a lot with stereos for the reflecting stereoscope, which is why they are so difficult to find. They also informed me that Brewster's stereoscope came to dominate the market in the mid-1850s. This may have been a factor in Fenton's decision not to commercialise his Crimean stereos.

Professor Taylor suggested to me that it would be a wonderful and rewarding challenge to compare pairs of Fenton's prints from different collections side-by-side to see if there were any subtle differences that could indicate that they might be two halves of a stereoscopic view. I set about this task with zeal and within a six hours search of the



Fig. 1. Stereoscopic pair for Fenton's "Plain of Balaklava, showing the series of hills on which were placed the Redoubts held by the Turks." (courtesy of D. Pellerin).



Fig. 2. Stereoscopic pair for Fenton's "The Quarries and the Aqueduct at the Head of the Harbour, Valley of Inkerman." (courtesy of D. Pellerin).



internet had found a number of Fenton's images in two world renowned collections that could have been stereo halves. Denis Pellerin kindly analysed these images and confirmed that two of the pairs of stereo halves were indeed the "real McCoy".


The two pairs were entitled "Plain of Balaklava, showing the series of hills on which were placed the Redoubts held by the Turks" and "The Quarries and the Aqueduct at the Head of the Harbour, Valley of Inkerman."<sup>7</sup> They are shown here as Figures 1 and 2 respectively.

I was really pleased that I had been able to locate the halves of two of Fenton's missing Crimean war stereoscopic images. However, to find further halves will require much more work and cooperation from those collections that have not made accessible online copies of their prints.

### Notes

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2. Fenton, R. (1855) *Letter to Grace Fenton*, 6 May 1855. Annie Grace Fenton letter-book, Royal Photographic Society Collection, National Museum of Photography, Film & Television, Bradford, UK.
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7. *Ibid.* 

## NewViews (Continued from page 15)

### Taza

The 3-D Film Archive has announced the next 3-D restoration from Kino Lorber Studio Classics. Douglas Sirk's stereoscopic masterpiece *Taza, Son of Cochise* (1954) is coming to 3D Blu-ray in early 2020 from Kino Lorber Studio Classics, restored in 3-D, widescreen and Technicolor by the 3-D Film Archive. *Taza* was not released until February 18, 1954 and was mostly released in 2-D. It was one of several films pro-

moted as available in a number of single-strip processes, which never were accepted.

Starring Rock Hudson as Taza, Barbara Rush as Oona and Jeff Chandler as Cochise, in an unbilled performance. (Chandler had starred as Cochise in the 1954 *The Battle of Apache Pass* and the 1950 *Broken Arrow*.) It's directed by Douglas Sirk who had always wanted to make a western, and often cited this film as his favorite. 

## Gordon D. Hoffman (Continued from page 3)

important customer of Fred Lightfoot and Allen Weiner helped him build a collection extraordinaire that focused on American photo history during the 19th and 20th century. After many years, with fewer and fewer additions, he decided to sell off the collection. It was dispersed to other collectors and collections across the country along with the many memories that came with it.

The 2008 NSA Convention in Grand Rapids, Michigan, was the last

one he attended. However, after holding on to 400 of his beloved vintage views of Green Lake, Wisconsin, by William and Eunice Lockwood, he wrote a book with Bret & Kimi W. Sandleback that was published in 2017—*Green Lake Scenery Through the Eyes of the Lockwoods: Featuring the Gordon Hoffman Collection of Stereographic Views*. A stereo photograph of the Lockwoods' side-wheel steamboat, *The Camera*, is fea-

tured on the cover. [See review, SW Vol. 43 No. 3 page 28.]

To this day there has not been a photo collector that can match the passion and "STEREO MANIA" of Gordon D. Hoffman. His legacy lives on through NSA, the views that are in collections across the country, with his friends, and most important with his family in Wisconsin.

—Leonard Walle 

Gordon Hoffman, "The R. R. Museum at North Freedom, Wisconsin," 7/18/76. An interest in railroad views resulted in his 3-part article "Railroading in 3-D" in SW Vol. 1 Nos. 4, 5 and 6. His award winning display at the 1982 NSA convention in San Jose, "Opening the West/ Building the Transcontinental Railroad" stretched over several tables with views illustrating a marked map of the rails across the country.





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ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959, [cmautz@nccn.net](mailto:cmautz@nccn.net).

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-0031.

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DIABLERIES. Looking to upgrade some damaged stereoviews with some better preserved cards. Will buy or trade. Especially A-#24 "Une Exposition Infernale." Contact [Lparian@earthlink.net](mailto:Lparian@earthlink.net).

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WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at [william.english@web.de](mailto:william.english@web.de).

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# The Society

(Continued from page 14)

actual judging run as smoothly as it could possibly go.

Finally, I'd like to thank the people without whom the Exhibition would simply not exist. Namely, all the entrants who contributed stereo views. This year we had a total of 72 stereo cards from 18 different makers. Unfortunately, we had very few entries from outside of the United States this year. One reason for that is that I didn't receive the entries from two international participants until well after the closing date, despite the fact that they mailed them well in advance. Something to consider for next year!

**BEST OF SHOW** went to Andrea Shetley for "Eye See."

**THE RAY ZONE AWARD** went to Michael Pecosky for "Ash Cave."

**THE ALTERED REALITY AWARD** went to David W. Allen for "Musical Gnomes."

**THE BEST NOVICE AWARD** went to Hung Yuk Fung Garius for "Faces 2."

**JUDGES' CHOICE 1** went to David W. Allen for "Fairy on A Mushroom."

**JUDGES' CHOICE 2** went to Michael Pecosky for "Upper Falls, Old Man's Cave."

**JUDGES' CHOICE 3** went to Michael Pecosky for "Cedar Falls."

**HONORABLE MENTIONS** went to David Smith for "Cellar Stairs," Elizabeth Mitofsky for "Ancient Hawaiian Petroglyph," Geoff Peters for "Dill Seed Cluster," Michael Cosentino for "Concept Car," and Greg Duncan for "Flower 66" and "Flower 63."

Stereoscopic Society (UK) member Mary Paul presented Lee Pratt with a certificate and medal for winning First Place in that group's annual competition. The award historically given for first place in this competition is an antique viewer with a plaque engraved with the winner's name. The winner got possession of the viewer for a year. The following year it was passed on to the next winner. At some point the viewer became too fragile to travel and is now cherished as a Society historical heirloom. 📷



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